

DRAMATIC MIRROR





Paramount-Mack Sennett Comedies

He Never Tells The Same Joke Twice

AS Romonious remarked to the Greeks:

"Join him who *creates*. And as he prospers—and by the seven gods he *shall* prosper—so shall you."

Which is much the same as Solomon's famous couplet:

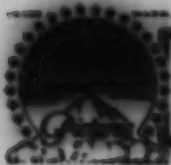
"I put my coin on Jimmy Rice.
He never tells the same joke twice."

That's why Mack Sennett, the man who invented the moving-

picture comedy, has a tremendous following.

Mack Sennett never tells the same joke twice. He never has to. He's a *creator* of ideas. He's always forty new laughs ahead of the next.

Prosperity goes hand and hand with the exhibiting of Mack Sennett Comedies. He's the man who *creates* and he's therefore the man whose works the folks want to pay to see.



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



THE MIRROR

LOUIS R. REID,

Managing Editor

WILLIAM A. BRADY has returned to the fold of the National Association and harmony—at least on the surface—again dwells in the political camp of the motion picture industry. Mr. Brady fought many a good fight for the films, chiefly at Washington, before the late-sleeping attitude of his associates in the Association caused him to resign as president of the body. But he could remain an outsider. And so when the opportunity was presented again to become chief of the general staff he accepted gladly.

IT has long been a well known fact on Film Row that Mr. Brady is close to the Administration. How close not even the reporters know. Is it not therefore an easy conjecture that his reconsideration of his impulsive decision of a few months ago may have been influenced by the entrance into the screen world of William Gibbs McAdoo?

SIR JAMES M. BARRIE'S letter to Nicholas Murray Butler upon the occasion of the performance of "Dear Brutus," arranged by the American Academy of Arts and Letters for the celebration of the centenary of the birth of James Russell Lowell, is an illuminating affair. Critics had taken great pains to discover in the play a kindly new fantasy upon human nature but Sir James attaches a different meaning—a political international meaning. It is undoubtedly important news to the local Hazlitts—as M. Jean Nathan loves to term the critics—to know that "Dear Brutus" is an allegory, about a gentleman named John Bull, and that Margaret, his Might Have Been Daughter, is really America and that on the fields of France "this father and daughter get a second opportunity of coming together."

"SECOND chances come to few, and as for a third chance, who ever heard of it?" asks Barrie. "It is now or never. If it is now something will have been accomplished greater than the war itself; democracy will have sown its noblest seed, the fruit whereof America was created to give forth, that every child born into the world should have an equal chance."

And thus Barrie warms the cockles of his heart and those of his legion of friends in America.

VACHEL LINDSAY is not daunted by the occasional hostile criticism of the films as a form of art. He goes lecturingly ahead to prove such criticism as utterly unmerited. He is speaking at universities upon "The Art of the Moving Picture"—supplement in a way of his book of the same title. Lindsay once wrote a verse upon the charms of Mary Pickford. The poem proved as entertaining as its subject. Such inspiration must be responsible for his spirit of uplift.

IAN HAY, whose share in the authorship of "Getting Together" made him many new friends in America, writes in "A Welcome to All American Soldiers and Sailors" of an amusing incident at the front in the early part of the war. The first British troops on arriving in France were rushed to trenches in a fleet of London motor buses. Upon the leading

Brady Back as Film Leader—Barrie Explains "Dear Brutus"—Political Agitation Over Sunday Pictures in Ohio and New Jersey—Unusually Successful Season—Upton Sinclair Prophecies

bus was a sign which read: "Potash and Perlmutter. Every evening at 8." Naturally the French labored under a misapprehension. For no sooner did they see the sign than they threw their caps into the air and shouted: "Hurrah for Gen. Potash! Hurrah for Gen. Perlmutter!"

Thus did Montague Glass's friendly enemies reach the front.

AGITATION over Sunday motion picture exhibitions grows with each week and reflects as many attitudes as a political campaign. In fact, the question is becoming more and more a political one, especially in those states where politics always flourish—Ohio and New Jersey. In Ohio it is reported that a referendum election may soon be held to sound out the desires of the people regarding Sunday shows. The big cities are practically all in favor of Sunday performances. But big cities have a way of losing their fights when they have the opposition of the farming communities.

YOU might reasonably think that because there were but two new plays produced last week, and only one scheduled for this week, the dramatic season was less successful than usual. The opposite is the case—it is so unusually successful, and the attendance on the plays is so good, there is no pressing need of producing others to take their places.

ARTHUR HOPKINS appears to be forming himself into a sort of syndicate producer: He finds the plays and the other fellows go in with him and produce the actors. First there was the combination that secured Marjorie Rambeau for "The Fortune Teller," by arrangement with A. H. Woods, and then the agreement with John D. Williams by which Lionel Barrymore is permitted to join with Brother Jack in a joint-starring appearance in "La Cienra Della Beffa"—whoever they are—as Kelcey Allen might say.

UPTON SINCLAIR denies that he left the Hollywood studio in a huff where Helen Keller has been engaged in making a picture, because Miss Keller would not incorporate certain Socialistic ideas in the film. And then adds Sinclair in the magazine which bears his name, "Being an extreme revolutionist, she (Helen Keller) was disappointed because she couldn't put her ideas into the picture; I reassured her with the hope that some day, when we had Socialism, she could change the picture—a suggestion which she received with glee." Upton is indeed modest. Why not change the picture first and then have Socialism.

HENRY MILLER will probably not cry his eyes out (although H. M. can give an excellent imitation of an emotional heroine in scenes of deep emotion) if "Moliere" proves a success in Baltimore and he cannot bring it into his own, his Henry Miller theater, in New York. With Mrs. Fiske playing at the Miller to the best business the playhouse has known, the actor manager will unquestionably decide that a success in the hand is worth two, or a dozen, in the offing.

DRAMATIC MIRROR

H. A. WYCKOFF, President.

CHICAGO, Peoples Gas Bldg., A. T. SEARS.

Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the act of March 3, 1879. Copyrighted 1919.

PUBLISHED EVERY SATURDAY BY DRAMATIC MIRROR, INC.,

AT 229 WEST 39TH STREET, N. Y.

PHONE, BRYANT 4900

R. M. VANDIVERT, Vice-President.

Vol. LXXX, No. 2098. \$4 a year.

H. J. REDFIELD, Secretary.

LOS ANGELES, 430 S. B'way, W. G. COLVIN.

MARCH 8, 1919

BLANCHE SWEET

who has just finished what
is said to be the biggest
production of the year

"The
Unpardonable
Sin"



Under the management of
Harry Garson
Marshall Neilan directed

BROADWAY MAY HAVE TO TELL THE TRUTH

BY LOUIS R. REID

A CRUSADING spirit is abroad in the land. Broadway interprets such a spirit by remarking characteristically that "someone is always taking the joy out of life." Park Row looks upon it as the manifestation of a reform movement which has a thousand and one directions.

One does not have to be a close observer to appreciate that there is a "verboten," an "anti," an "I forbid" phase to American life at present that is of growing significance. To be sure there is nothing imperial in its stamp. But it is all the more menacing because it possesses the illusion of popularity, of public approval.

Can the war be blamed? Most assuredly. Any reputable psychologist would be apt to argue that the war placed so many restrictions and prohibitions upon the people that naturally we have developed a reluctance to regain our accustomed share of personal liberty. Ergo, we prefer to remain subjects of war-time restrictions and prohibitions.

A nation wide ban goes into effect July 1 upon all alcoholic beverages. Signs are appearing that tobacco is to be doomed. Blue laws are being invoked in several states to prohibit Sunday motion pictures and vaudeville performances.

Movement Aimed at Press Agents

AND now out of the West—out of Utah, once the home of polygamy—comes a new crusade. Trumpeted by legislators who have a fearful, an almost Ibsenic love of truth, it is aimed at that product of, by and for Broadway—the press agent. We must ascribe the press agent historically to Broadway in spite of the fact that he has extended his sway to the Wilmington munition makers, the Chicago packers and the Atlantic City hotels.

A bill has been introduced in the Western state which is designed to forbid "false or misleading statements" and which, if passed, will include amusement and entertainment advertising in its scope.

In the humming life of the Broadway press agents such a movement may seem of little importance. Words and wealth flow too easily, life is not real, nor earnest. How can it be in a city of fifty show shops and 500,000 strangers every day in town, three-fourths of whom are ready to believe whatever the hotel clerk tells them or the incandescent sign blazons forth?

But the movement may spread like the prohibition wave and engulf Broadway before it has awakened to the danger. What then? Indeed, what then would happen to the amusement business and the gentle and cherished art of lying as practiced on Manhattan's main thoroughfare?

Utah May Be Justified

IT is all very well for Utah to seek some redress for the supposedly fraudulent advertisements of "original New York production" and "all star cast." Utah believes like every other community in the United States whether it is thirty or three thousand miles from Broadway that it is has too long suffered from irresponsible amusement advertising.

Thus it is that the press agent, who announces in Utah an attraction as "the original New York production and cast," may be forced soon to tell the truth under penalty of \$500 fine or a lengthy term of imprisonment. The Western legislators also have the unique honor of describing the term "all star" cast, namely as one in which "every member must have been starred in his or her own name."

Utah Threatens Gentle Art of Lying as Practiced by Press Agents—Crusade of Honesty in Amusement Advertising Must Be Stamped Out for Sake of Illusion

If the press agents organize into a powerful body and spread a propaganda of illusion and delusion in suave and subtle manner they may be able to isolate the movement and bring Utah to terms by the simple expedient of cutting her off the booking routes. It all depends, of

course, on the method employed in propaganda. The direct action policy of the I. W. W. would not do. Nor would the frankly "the end will serve the means" manner of Bernstorff. Methods of diplomacy and tact, superficially honest, would have to be used to gain success. Legislators would have to be appealed to as practical men, as men who recognize the value of skillfully untruthful publicity around about campaign time, as men who must appreciate the necessity of a coating of illusion in a world of drab realities, as men, in short, who must agree with the Master—P. T. Barnum—that the world loves to be humbugged.

Only with such a policy will the press agent keep the iconoclasts of Utah in check. Dark and forbidding truth will have no penetration into the welcome world of illusion if they play their part?

The Blight of Honesty

FANCY a New York or a nation under a blight of honest amusement advertising! Imagine an attraction being honestly announced as "Worst Play of the Season" (World), "Sorry, Inept Farce" (Times), "Players Did the Best They Could with Limited Opportunities" (Post), "Probably Will Not Last the Week Out" (Tribune) and "Success? No." (Herald)! On tour the absurdities might reach even greater heights, viz.: "Coming Tuesday Night 'The Girl,' a Play; Original New York Cast with Exception of So-and-So, This-and-That, One-or-Another and What's-His-Name; 17 Nights on Broadway and Only Cut-Rate Tickets Kept the Show Going That Long."

Indeed there is no end to the silliness of the nothing but the truth philosophy were it applied to amusement advertising. What advantage would be gained in knowing that a production which in the pre-prohibiting period would be heralded as having a cast of 150 in reality had but 75 players in the company? Would the playgoer be any happier for the knowledge? Would he not feel that by the truth he was being cheated out of a part of his money's worth?

Where Will Contagion End?

IF Utah goes through with her program and the contagion spreads over the Union, where will it end? What branch of industry will a truth crusade leave untouched? Will not its ramifications reach into the very vitals of the real estate business, the book publishing business, the motion picture industry, the department store business, trades and enterprises without number? The awfulness of such an outlook makes it easy to understand why truth is often referred to as cold and naked.

After all, if we are not greatly mistaken, Utah, just as much as New York or Massachusetts, prefers in the long run its little dressed up lies, its warm and cheering illusions.

Such a conclusion is all the more obvious by a careful study of the proposed measure. Its sponsors built more wisely than they knew. For is there not a joker in the bill which exempts from liability of crime the theater manager or the publisher who "perpetuates in good faith the assertions of the press agent"?

Who will the laugh be on? It remains to be seen.

THE PLAY WORLD AND ITS PEOPLE

"BIG BILL" EDWARDS WILL HELP STAGE FOLK WITH INCOME TAX

Internal Revenue Collector Puts Special Agent and Aids in Theatrical District to Explain How to Base Return Figures

"BIG BILL" EDWARDS, Collector of Internal Revenue for the Port of New York, is to give members of the theatrical profession, managers, etc., all possible help in working out their income tax returns. With this in view, he has put Augustus Barnes in charge of the work in the theatrical district. Mr. Barnes has assigned a squad of agents to various points where blanks and information may be obtained—Shubert office, B. F. Keith Vaudeville Exchange, Morning Telegraph, Marcus Loew's office, Variety office and A. H. Woods' office.

The Internal Revenue Department, it is announced, has allowed the following expenses and deductions in the theatrical profession: Advertising, cartage and freight on scenery and properties, cleaning, laundering, pressing and repair of stage costumes, insurance on scenery and effects, music and stage effects which have a life not exceeding a year, powder and paint, salaries of assistants and helpers, storage of scenery and effects, telegraph and telephone messages and postage in connection with business, traveling expenses, including railroad fares, taxi and bus hire, excess baggage and transfer of baggage, but not including hotel bills, boarding, lodging or meals.

Personal, living and family expenses are not deductible from gross income. Expenses incurred by the wife, or husband, or children traveling with a performer for pleasure or companionship, and who do not act professionally, are not deductible.

Payments for the purchase of musical instruments, costumes, wigs, scenery and other stage effects, with an estimated life of more than one year, are not deductible from gross income, but under the heading, "Depreciation," dramatic artists may claim reasonable amount for the depreciation arising from wear and tear of such articles.

Barnes also says that he has arranged with 20,000 moving picture theaters throughout the country to use slides with appropriate slogans bearing upon the income tax and its payment.

Morosco Gets Producing House in San Francisco

By an arrangement completed with prominent San Francisco capitalists, Oliver Morosco will shortly increase his already extensive California theatrical interests with a new producing theater in San Francisco. Although Mr. Morosco has for many years owned and operated three theaters in Los Angeles and has provided attractions for a majority of the time in several San Francisco houses during the last five years, he has never directly controlled a theater in San Francisco, although attractive propositions have been offered him on numerous occasions. The new San Francisco theater will be known as the Morosco Theater, giving him a home of this name in New York, Los Angeles, and San Francisco.

Boston Manager Recognizes Fund Request

Charles Rich, the Boston manager, has arranged with the Elks of that city that a percentage of the gross receipts of a benefit to be given by them on March 28 is to be donated to the Actors' Fund. This will be the first organization, using volunteer stage talent, to comply with the suggestion that a part of the proceeds from such a benefit be given to the fund.

Bolton, Wodehouse and Kern Re-Unit

Guy Bolton, P. G. Wodehouse and Jerome Kern have settled all differences and will once more collaborate. Their first work will be a musical comedy now under construction for Charles B. Dillingham.

Managers Speculate on Lent's Effect

Lent will drop its blanket of depression over theatrical activities March 5 and managers are speculating upon the effect it will have in these unusual times of unprecedented prosperity for the theater. Robert Campbell, the veteran manager of "Good Morning, Judge" at the Shubert, is authority for the statement that the influence of lent upon the theater has decreased one-half during his experience. He estimates that whereas business fell off 40% during lent a quarter of a century ago, the decrease during the same period of late years has not exceeded 20%.

Activities of Thomas Broadhurst

Thomas Broadhurst has put into rehearsal his new comedy, "Our Pleasant Sins." The cast includes Henrietta Crossman, Conway Tearle, Vincent Serrano, and Pauline Lord. Mr. Broadhurst, it is understood, will also produce his own version of "Medea" at a series of special matinees, with Blanche Bates in the title role.

Charlotte Greenwood in New Piece

A new musical comedy with Charlotte Greenwood as its star will be tried out in Los Angeles this summer by Oliver Morosco.

Get New Walter Play

Selwyn & Co. have acquired a new play by Eugene Walter, which they will produce in New York early next season.

MOVE TO STOP POSTER SNIPING

Anti-Litter Bureau Opens Campaign Against Space Thieves

The Anti-Litter Bureau of the Merchants' Association has begun a campaign against "sniping."

"Sniping" is stealing poster space that is not authorized and not paid for. It began when owners and lessees of big buildings permitted Government and war relief announcements to be pasted up without charge. Bill posters recently have been sticking commercial advertisements in many of these spots. Appearances suffer and the posters, becoming detached, litter the streets.

Charles B. Dillingham, as a member of the Merchants' Association, will interest theatrical managers in the needed reform.

IS THAT SO!

Bert Dunlap, formerly with the Cohan & Harris Revue, and lately in vaudeville, has been added to the cast of "The Voice of McConnell," with Chauncey Olcott.

Charlotte Ives has replaced Jane Grey, who is ill, in "The Marquis de Priola."

Helen Holmes, of "Keep It To Yourself," has organized a group of stage women to visit convalescent soldiers twice weekly.

Sheppard Butler has succeeded Burton Rascoe as critic on the Chicago Tribune.

Edward W. Dunn has recovered from his long illness and is back at his desk at the Cohan and Harris offices.

Gertrude Linnell has been engaged by Frank McEntee to assist him in the stage management of the Shakespeare Playhouse productions.

Aaron Hoffman himself will in all probability produce "The Reward," of which he is co-author with Max Marcin.

Lenore Phelps, as the leading ingenue, is giving good support to David Warfield in "The Auctioneer."

H. Cooper Cliffe, of "The Invisible Foe" cast is ill. Robert Stevens is taking his place.

Harry Delf, who left "The Rainbow Girl" company while it was playing at the Gaiety Theater last summer to enlist in the United States Navy, has now been discharged from active service, and rejoined "The Rainbow Girl," in Newark, N. J., last week.

Reginald De Koven, composer of "Robin Hood," conducted at the Park Theater the night of Feb. 24 at a gala performance of that opera arranged by William Wade Hinshaw, president of the Society of American Singers.

Al Jolson rounded out a complete year in the Oriental travesty, "Sinbad," at the 44th Street Theater Feb. 14. This extravaganza was produced at the Winter Garden on Feb. 14 of last year, and since its premier has been seen in four theaters, with a return engagement at the Winter Garden.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association



The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, Feb. 25, 1919. The following members were present:

Messrs. McRae (presiding), Mills, De Angelis, De Cordoba, Churchill, Cope, Wise, Jones, Nash, Westley, and Miss Emmett.

New members: (through N. Y. Office) — J. W. Bayley, John H. Brewer, Betty Ross Clarke, Clara Coleman, James A. Connor, Frank Cullen, John C. Douglas, W. C. Fields, Muriel V. Greel, Josephine Hammer, Philip Lord, Mary Moore, William H. Morton, William Neville, Perry Norman, H. Haydn Owne, Ruth Rollins, Carl Rosa, Charles A. Selton, Charles J. Stine, Clare Stratton, Marion Sunshine, Anne Warwick (and Junior Members): Otilie Ambre, Helene Ambrose, Jane Arrol, Clara Burton, Gertrude M. Carberry, Stanley Church, George D. Cukor, Fred Graf, Anne Henriette Kahan, Rita MacDonnell and Marguerite Zender (and through Chicago Office): Arthur F. Davies and Isabel Garrison.

The meeting of the Actors' Equity Association, held at the Hotel Sherman, Chicago, Ill., on Feb. 14, was a big success. We have received a stenographic account thereof and can state quite truthfully that it makes the most interesting reading. Edwin Mordant took the chair and performed his duties with courtesy and discretion. Among the well-known people present were Barney Bernard, George Arliss, Guy Bates Post, Echlin Gayer, Frank Craven, Eddie Cantor, Mr. Morrissey, Mr. Keane, Mr. Mackey and Miss Mulle.

A resolution was passed petitioning the council to take in their judgment what speedy action they can with regard to establishing an absolute eight performance per week basis in our contract; every extra performance to be paid for *pro rata*. A good deal of dissatisfaction was expressed at the growing prevalence and the increase in the number of Sunday night towns. There is no doubt that at the present time it is a crying evil that actors should have to work every day in the week.

Theater Building Booms in the Bronx

Sol Bloom, operator and theatrical man, has purchased the block front on the south side of Fordham Road, extending 378 feet on Fordham Road, 229 feet on Third avenue and 228 feet on Washington avenue, held at \$275,000. He contemplates improving the site with either a theater or department store or both.

A theater costing \$50,000 and with a seating capacity of about 1,000 is to be erected at the corner of Washington avenue and 186th street. The proposed theater has been leased for a long term of years to Charles A. Goldreyer, who operates the Concourse, University, Fordham and other picture houses in the Bronx.

Grace Valentine to Have Hatton Comedy

The new comedy of Frederic and Fanny Hatton in which Morosco will star Grace Valentine, is to be called "Madame Sappho." Paul Harvey will be in the cast.

WHAT THE SHOWS ARE DOING ON THE ROAD

ALBANY: HERMANUS BLEECKER HALL—Lyman H. Howe's travel pictures, Feb. 17-19, drew the usual big audiences. Chauncey Olcott in "The Voice of McConnell" was warmly received by full capacity houses. "Twin Beds," Feb. 27-March 1. HERRICK.

BUFFALO: SHUBERT-TECK—"Experience" is drawing good audiences. For the week of March 3 the attraction will be "Maytime." MAJESTIC—Capt. Frank Tinney in "Atta Boy" is playing to capacity this week. TAYLOR.

CLEVELAND: OPERA HOUSE—George Arliss presented "The Mollusc" and "The Well Remembered Voice," the latter a new playlet by J. M. Barrie, at the Opera House this week. SHUBERT-COLONIAL—"Adam and Eva," the new comedy by George Middleton and Guy Bolton, during the second week of its existence played to enthusiastic audiences.

CINCINNATI: LYRIC—"Oh Lady! Lady!!" played to overflowing houses Feb. 16-22. "Seven Days Leave" fills the week starting Feb. 23. GRAND—The uniformly good business done since the first of the year suffered no interruption by the booking of "Turn to the Right," which played here last season. "The Girl Behind the Gun" week Feb. 23-March 1. GOLDENBURG.

HELENA: MARLOW—Julian Eltinge drew a capacity house Monday evening, Feb. 17. Eltinge is a native Montanan. LLOYD.

INDIANAPOLIS: ENGLISH'S—Thurston did good business, week Feb. 17. Mitzi in "Head Over Heels," Feb. 24-25. Hitchcock in "Hitchy Koo," Feb. 27. SHUBERT MURAT—Without Patricia O'Hearn, "The Kiss Burglar" would have been a tame affair, Feb. 17-20. "The Climax," with Eleanor Painter, Feb. 21-22, was a worth while revival, splendidly received. Robert B. Mantell, week Feb. 24. Alma Gluck, March 2. "The Man Who Came Back," week March 3. KIRKWOOD.

LOS ANGELES: MAJESTIC—"Lord and Lady Algy," with William Faversham and Maxine Elliott, reopened this theater after months of darkness. Capacity business. KINGSLEY.

NEW HAVEN: SHUBERT—"Leave It to Jane," playing to good business all week. "The Wanderer," week of Mar. 3. "Under Orders" played to fair houses week of Feb. 17. MARG.

PHILADELPHIA: ADELPHI—"Friendly Enemies" moves from adjoining house for two weeks' final run.

BROAD—"The Better 'Ole" is concluding a successful engagement. "Moliere," with all-star cast, booked for week of March 3.

CHESTNUT STREET OPERA HOUSE—"The Kiss Burglar," musical comedy, opens its first local engagement.

FORREST—"Going Up" continues to do big business.

GARRICK—"The Tailor-Made Man" settles down for final weeks of a lucrative local stay.

LYRIC—"Tumble In," Arthur Hammerstein's newest show, has its local premiere.

SHUBERT—"Oh, Look!" featuring the Dolly Sisters, is doing a good business.

WALNUT—"The Naughty Wife" is proving a good box-office attraction. COHEN.

PITTSBURGH: NIXON—"Turn to the Right," with the original New York cast, opened to a packed house. The week of March 3 "Three Faces East." ALVIN—"The Passing Show of 1918" proved a marked drawing card. Week of March 3, "Parlor, Bedroom and Bath." DUQUESNE—"Bringing Up Father" attracted a big audience on Monday night. Week of March 3, "Seven Days' Leave." LATUS.

PUNXSUTAWNEY: JEFFERSON—"Come Out of the Kitchen," Feb. 20, pleased a large audience. A warm welcome was given Frances Stirling Clark, who appeared here last season in "Daddy Long Legs." ROSENTHAL.

ROME, GA.: AUDITORIUM—Feb. 19—Adelaide Thurston in "The Other Man's Wife" played to large and pleased house. Feb. 21—"Mary's Ankle." Good house. WEST.

ST. LOUIS: JEFFERSON—Lionel Barrymore in "The Copperhead," week of Feb. 16. Mr. Barrymore was excellent and was given splendid support. Good business. "Maytime," Feb. 23-March 1. AMERICAN—Otis Skinner in "The Honor of the Family," Feb. 10. Excellent business. Thurston, Feb. 23-March 1. Ziegfeld "Follies," March 2-3. BAGGOT.

SAN FRANCISCO: COLUMBIA—Week of Feb. 10, Alexandra Carlisle in "The Country Cousin" to capacity. Week of Feb. 17, Carter, the illusionist, and week of Feb. 24, "Pollyanna," both to capacity.

3 GLOUCESTER PLACE
Plymouth, Devon, England
Jan. 16, 1919.

DRAMATIC MIRROR,
239 W. 39th Street,
New York City.
SIR: I've just had the pleasure of seeing the Xmas Number of the DRAMATIC MIRROR. What a splendid book it is, I wish we had a book to come up to it, it's lovely. Wishing you every success in the future. Yours respectfully,
M. Shute.

CURRAN—Week of Feb. 17, San Carlo Opera Co., and week of Feb. 24, William Faversham and Maxine Elliott in "Lord and Lady Algy," both to capacity. BARNETT.

TORONTO: ROYAL ALEXANDRA—"Thirty Days," with Frank McIntyre, proved a good cure for blues. PRINCESS—Cyril Maude in "The Saving Grace" played to distinguished patronage.

TUPELO, MISS.: COMUS—"When Dreams Come True" played to good business Feb. 11. "Bringing Up Father at Home" pleased S. R. O. house Feb. 17. "Every Woman," March 1. Al G. Fields' Minstrels March 7.

WASHINGTON: NATIONAL—Ethel Barrymore was royally received by crowded houses in "The Off Chance."

GARRICK—"The Aftermath," a new play by George Seibel, produced by William Moore Patch, was the offering. The cast includes Grace Carlyle, Malcolm Fassett, Rose Coghan, Richard Gordon, Moria Kingsley and Malcolm Duncan.

POLIS—Week of Feb. 24, the Shubert production of Edward Locke's new comedy drama, "The Dancers," with Martha Hedman as the star, drew large attendance.

BELASCO—Harry Lauder and company had a tremendous gathering at every one of the ten performances given. WARDE...

A SLEEPLESS NIGHT

Pep Lacking in Bedroom Farce at the Bijou

If the bedroom farce persists the New York play reviewers will be obliged to take a course in house furnishings in order fairly to compare one with the other. The beds, the bed clothes, the pajamas and the negligees that go with them, are frequently the most interesting features of the play.

In the case of "A Sleepless Night" at the Bijou this happens to be particularly true. Not, however, because the young men who wrote it, Jack Larric and Gustav Blum, are lacking either in inventiveness or a reasonable playwriting skill, but because the complications are molded in so set a form, and "planted" with such unmistakable deliberation, that they lose their pep. And what, I ask you, is a bedroom farce without its pep?

Four young people at a house party are a wilful young woman who would be a Greenwich village "radical;" an artist chap she has set her heart upon; the artist's Greenwich village wife who, though legally married, is living her own life under her own name for the commercial advantage of the family, and a young man who believes himself infatuated by her.

Sent to their respective beds at the end of the first act these four, under protection of a variety of flimsy excuses, all drift into the artist's room during the second act—the "radical," because she wants to be "terrible naughty," like Fannie Brice's vampire; the unsuspected wife, because she wants to talk to her husband, and the adolescent youth because he is searching for the artist's wife.

With the wife hiding under the bed to avoid the "radical," and the "radical" hidden in the bed to avoid her guardian, the fun is fast even though it lack that "accidental" plausibility that makes bedroom farce really funny.

The four parts are well played by Ernest Glendinning, returned from service with the Marines to prove himself again one of the best light comedians of our stage; Peggy Hopkins, a delectable young thing in rose colored boudoir things, and indicating more than the average talent of the stage debutante; Donald Gallaher and Carlotta Monterey. William Morris and Lucille Watson "assist." BURNS MANTLE.

Gest to Build Century Theater in Chicago

The "Century" is to be the name of the new theater which Morris Gest will build in Chicago. The house will seat 900 on the lower floor, and over the main auditorium will be a roof garden with glass enclosure which can be removed in summer. A telescope stage will permit dancing in intermissions. The new theater will be the Chicago home of all Elliott, Comstock and Gest productions.

Catholic Actors' Guild Benefit

There will be a benefit performance for the Catholic Actors' Guild at the Cohan and Harris Theater, Sunday, March 2.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 8

Theater	Play	What It Is	No. of Times
Astor	East Is West	Fay Bainter surrounded by especially good good cast	86
Belasco	Tiger, Tiger	Well written, well acted, sex problem play	138
Belmont	The Little Brother	Racial conflict interestingly brought forth	123
Bijou	A Sleepless Night	Reviewed in this issue	15
Booth	The Woman in Room 13	Thrilling mystery melodrama	63
Broadhurst	The Melting of Molly	Play with music that is tuneful	82
Casino	Some Time	Ed Wynn center of girl and music show	192
Central	Somebody's Sweetheart	A score of catchy numbers	88
Century	The Betrothal	Sequel to "The Blue Bird"	130
Geo. M. Cohan	A Prince There Was	G. M. Cohan's return to stage	87
Cohan and Harris	The Royal Vagabond	Reviewed in this issue	16
Comedy	Toby's Bow	Good character study of old negro retainer	42
Cort	The Better 'Ole	Bairnsfather's cartoons dramatized	164
Criterion	Three Wise Fools	Has a certain amount of whimsy	151
Eltinge	Up in Mabel's Room	Dramatization of a chemist	61
Empire	Dear Brutus	Barrie gives people a second chance	90
44th Street	Sinbad	Al Jolson and an extravaganza	230
48th Street	The Net	Aphasia victim wrongly accused of murder	32
French	French Players	Copeau's repertory company	171
Fulton	The Riddle: Woman	Continental domestic drama, with Kalich	152
Gaiety	Lightnin'	Triumph for Frank Bacon	228
Globe	The Canary	Sanderson, Cawthorne, Doyle and Dixon	147
Greenwich Village	Hobohemia	Satire on "The Village"	33
Harris	The Invisible Foe	Deals with the occult	79
Hippodrome	Everything	Lives up to its title	336
Hudson	Friendly Enemies	German-American discards his hyphen	339
Knickerbocker	Listen, Lester	Girls, music and good comedy	90
Liberty	The Marquis de Priola	The wickedest man in town	56
Little	Please Get Married	A bedroomy bedroom farce	24
Longacre	Three Faces East	Suspense, suspense, suspense	234
Lyceum	Daddies	Sensational, but not sticky	188
Lyric	The Unknown Purple	Purple ray makes man invisible	184
Maxine Elliott's	Ten For Three	Triangle play in continental style	197
Miller's	Mis' Nelly of N'Orleans	Sentimental comedy a la Creole	39
Morocco	Cappy Ricks	Wise and Courtenay continue partnership	62
New Amsterdam	The Velvet Lady	Herbert music embellishes farce	40
Playhouse	Forever After	Alice Brady in sentimental drama	211
Plymouth	Redemption	John Barrymore in Tolstoi drama	164
Princess	Oh, My Dear	Latest example of Oh, school	120
Punch and Judy	The Book of Job	To be reviewed	8
Republie	The Fortune Teller	To be reviewed	12
Selwyn	The Crowded Hour	Jane Cowl in war melodrama	126
Shubert	Good Morning, Judge	Pinero amusingly set to music	40
39th Street	Keep It To Yourself	Lively bridal suite farce	81
Vanderbilt	A Little Journey	Rejuvenation by a train wreck	85
Winter Garden	Monte Cristo, Jr.	Great girl-music show	22

"A ROYAL VAGABOND"

Cohanized Opera Comique
a Thing of Joy

A new verb has been added to Broadway's lexicon—"to cohanize," meaning to satirize and to turn from failure into success. "A Royal Vagabond," a serious and pretentious comic opera as ever graced the portals of art, was accepted by the firm of Cohan and Harris. It was presented out of town and promptly gave signs of becoming an immediate occupant of the store house.

Then Mr. Cohan had an inspiration. He would postpone his sacrifice upon the altar of high art and turn the costumes and scenery of the production into profitable investments. He would cohanize the operetta, inject pep into the proceedings after the manner of his revues and show Broadway a high class burlesque of the old-fashioned romance of a Prince in love with the humblest of his subjects.

The result is an entertainment which for sheer fun and liveliness and vitality surpasses any musical comedy that has been produced in New York within the last five years. It might be called a perfect example of Cohaniana.

There is an element of contrast offered in the production which is spontaneously amusing. One notes it in the music, part of which is written in the musicianly and attractive view of Dr. Anselm Goettel and part in the popular curb impressionism of Dr. Cohan. And the action of the story, which must have been tediously conventional in the original with its Hungarian princes and peasants, its sentimentality and sunsets, turns out a joyous travesty.

The cast was exceptionally well balanced with Grace Fisher and Frances Demarest capturing the singing honors, and Frederick Santley, John Goldsworthy, Louis Simon and Robinson Newbold appearing in the comedy roles. Dorothy Dickson was a graceful and appealing figure in several dances. And the chorus worked breathlessly and amusingly as only a Cohan chorus can. William Carey Duncan and Stephen Scinney are credited with the book and lyrics.

LOUIS R. REID.

"Come Along" Here in March

"Come Along," the new musical comedy, which will be seen here the latter part of March, will have its premiere in Atlantic City on March 1. The music and lyrics are by John Louis Nelson, and the book was supplied by Bide Dudley. It is being staged by Edward Royce. The play is in a prologue and two acts, and the locale is Alsace. Prominently cast in the company are: Harry Taghe, Eileen Van Buren, Paul Frawley, Julio Keltzy, Harry Fern, Allen Kearns, Marcelle Carroll, Dan Dawson, Patric De Forest and Ethel Du Pre Houston.

Whitney to Produce Again

Fred Whitney, one-time producer of musical comedies, has decided to enter that field again. He is planning to put out two new productions.

New Play for Grace George

Grace George is soon to appear in a new comedy by Mark W. Reed, entitled "She Would and She Did."

NO MAN'S LAND

-By Mile-Rialto-

WHAT with balls and receptions and benefits and things professional women are kept very busy these days. Life for them is just one round of entertainments after another.

Last week the Votichenkos improved the shining hour by giving a reception at the Hotel des Artistes before hibernating to Palm Beach for the remainder of the season.

There was dancing and music provided by the Balalaika Orchestra for those who cared for it, and a special program was arranged for those who preferred that sort of divertissement, and all sorts and conditions of nationalities were attracted by the alluring invitation.

Tamara Swirs-kaya, and Vera Smirnovia, Mary Callahan and Doris Booth were a sample of those who came and saw and conquered, while Victoria Boshka and Minna Irwin also did their bit.

ONE can't help wondering what Pewee Valley, Ky., thinks of Esther Walker now. Probably it isn't particularly surprised, for the Blue Grass State has been contributing talent to Broadway for a long time. And somehow it is usually pretty decided talent. For instance, there's Mary Anderson.

THEN last Sunday the Stage Women's War Relief gave one of their entertaining programs, perhaps one of the most successful that has been given in their career of marked successes. It seems as everybody that did not take part in the play made up the audience, and that everybody that did not take part in the audience was in the play with the result that everybody in town was there. There was Julia Arthur and Chrystal Herne, Jane Cowl, Virginia Fox Brooks, Bessie McCoy, and Blanche Yurka, Frances Starr and Edith Talliaferro, Florence Reed in one of those striking costumes that add to her fame, and Violet Heming and so on, all of whom were a direct answer to the question asked by the irate little gentleman when a debutante asked him to subscribe, "Why are benefits?"

SPEAKING of Florence Reed, she has an awful time trying to occupy her time. By way of diversion she celebrated the Sabbath at the Tombs, but not in solitude as is the custom within those forbidden walls. Miss Reed had an escort of scores of young inhabitants of little Italy, who accused her of all sorts of things, among them that she was Pearl White, Anne Luther, and Theda Bara all in one. If the truth must be told, Miss Reed was a voluntary visitor to the Tombs. She was there in the pursuit of art as expressed in celluloid. Miss Reed has a way of spending her free time that way. She sandwiches a picture in between the matinee and the evening performance of "Roads of Destiny." When the motion picture camera is out of order, any spare moments are devoted in having an attack of the "flu," perhaps, or in

taking her famous pups for a spree, or in seeing that the lettuce has been ordered for her husband's dinner. Now that the play has moved to Brooklyn, she accomplishes her correspondence en route to the lively town, so that when she arrives she at least has nothing else to worry about.

THE latest product in the export and import line is Eda Farmer, a young Englishwoman who will make her debut in "The Burgomaster of Belgium," the new Maeterlinck play which is soon to be produced here. Miss Farmer for a long time was a member of Miss Horniman's Players at Manchester, but since the outbreak of the war, in company with every other true Britisher, she has confined her activities almost solely to relief work and Red Cross work. Miss Farmer has the distinction of being the only feminine member of the cast of players who take part in the latest Maeterlinck offering which, from all accounts, differs materially from any of the author's previous works.

IT isn't often that a wife has the peculiar privilege of being made love to in public by her own husband, but that is just what is happening to Ethel Dane. She has taken Estelle Winwood's place in "The Little Journey," and receives declarations of love from Caryl Keightley before several hundred people every night.

CLOTHES and the woman always present troubles of their own. Mrs. Hipolito Lazaro arrived in this country with shawls and tortoise shell combs and castanets and everything as should every true Spaniard to the manner born. She carefully unpacked all these precious possessions one day and prepared to sally forth to the opera in the raiment of her native land, when presto, bingo, her lord and master interfered. He would have none of it. She submitted outwardly, but her spirit was unchanged. A visit to the opera convinced her. It would be a good thing, she discovered if shawls were a trifle more prevalent within those sacred precincts, and besides tortoise shell combs are the rage there any way. Every time Madame Lazaro decides to go to the opera, she prepares another Spanish outlay, every time her spouse objects, and just as soon as her husband goes to one of those stag affairs, she has planned to sneak out the back door in a costume after her own heart and see what happens anyway.

ALL the little chorines an' actorines are in a terrible state of excitement. They are laying in an extra stock of face powder, imported rouge and fluffy costumes. For in a few days' time, on March 11 to be exact, there will be held the annual ball of the Moulin Rouge at the Amsterdam Opera House. A beauty contest is to be the outstanding feature of the night, hence the great commotion in the theatrical firmament.

DRAMATIC MIRROR

"THE DANCER"

Shuberts' New Comedy Drama
Pleases Easton

Easton, Pa., saw another first performance when the Shuberts presented Martha Hedman at the Orpheum in her newest play, "The Dancer," a comedy-drama in three acts by Edward Locke. The drama is absorbing from the start and it holds the attention of the audience until the final curtain. The characters are specially strong.

Miss Hedman plays the role of Lola, the dancer. She is very temperamental and her associates are of Greenwich Village and Washington Square. Her personal director, Bojdan, a Russian, and her friends are also temperamental. Her lover, whom she finally marries, is a Puritan. He had never seen her on the stage, never knew her friends nor the sort of life attributed to most of them, and he could not understand when finally his eyes were opened to it. His decision to send her away and back to her former life and friends did not gain the sympathies of the audience. The ending was rather a surprise to most of the audience, but it was logical.

"WASHINGTON" PLAYED IN FRENCH

Mackaye's Play Produced by Copeau

It is significant of the ever increasing bonds of friendship between France and America that Percy Mackaye's "Washington, the Man Who Made Us" should receive its first presentation in French. The particular scene which Jacques Copeau chose for use at the Theater du Vieux Colombier, dealt with the dark days of Valley Forge and the arrival of Lafayette with his promises of aid. The translation into French was skillfully made by Pierre de Lanux.

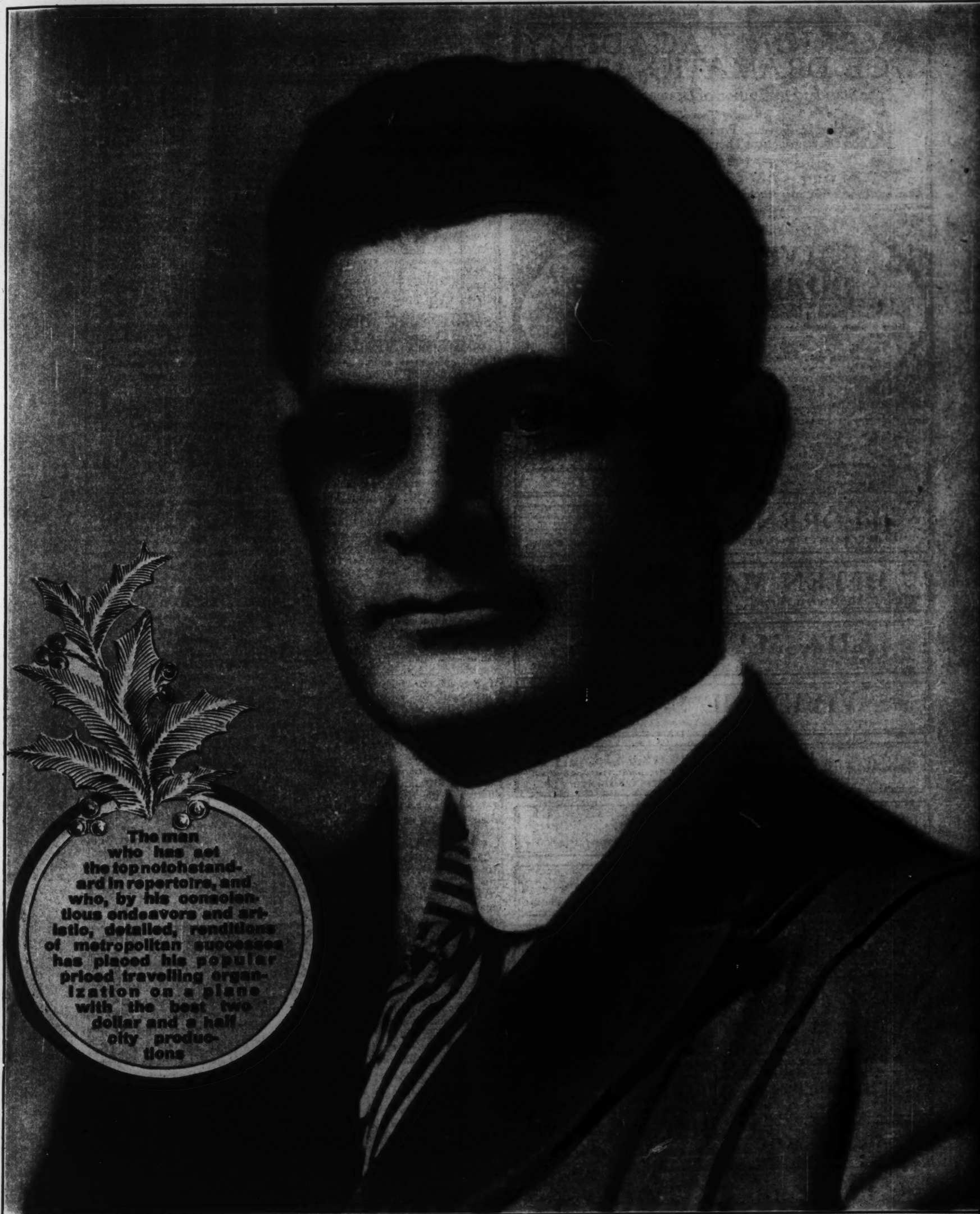
M. Copeau, himself, translated the two interludes which Mr. Mackaye wrote for this special occasion. It is through them that the "Washington" episode and La Fontaine's "La Coupe Enchantee" are made to form a unified program. La Fontaine was born at Chateau-Thierry, and it requires no great stretch of imagination to perceive the connection between that most American of all names in French geography, and George Washington. M. Copeau gave a striking performance of Washington, and Jean Sarmet was an excellent Lafayette.

Slight Slump in Chicago Theaters

Business in the Chicago theaters seems to be letting down to some extent. Vaudeville houses continue to sell out, but even the "Follies" and "Chu Chin Chow" have dropped, though they continue to do an enormous business. The reason for the slump is not known.

Cast for "A Burgomaster of Belgium"

"A Burgomaster of Belgium," the Maeterlinck war drama, is to reach New York some time during the week of March 17. The cast will include E. Lyall Swete, Eda Farmer, Leonard Willey, Henry Herbert, Walter Kingsford, Alan Willey, Frank Royde and Raymond Sevey.



The man
who has set
the top notch stand-
ard in repertoire, and
who, by his consolan-
tious endeavors and art-
istic, detailed, renditions
of metropolitan successes
has placed his popular
priced travelling organ-
ization on a plane
with the best two
dollar and a half
city produc-
tions

AMERICAN ACADEMY OF DRAMATIC ARTS

The Standard Institution of Dramatic Education

Board of Trustees
[Franklin H. Sargent, President, Daniel Frohman,
John Drew, Augustus Thomas, Benjamin F. Roeder.]

Detailed catalog from the Secretary

ROOM 141 • CARNEGIE HALL • NEW YORK

Connected with Charles Frohman's Empire Theatre and Companies

25 YEARS
THE STANDARD TRAINING SCHOOL
FOR THE DRAMATIC ARTS

ALVIENE SCHOOL OF DRAMATIC ARTS

Four schools in one, practical stage training. The School's students stock and theatre afford public stage appearances.

Former past celebrities: Hazel Dawn, Nora Bayes, Annette Kellermann, Laurette Taylor, Miss Dean, Gertrude Hoffman, Ethel Lovey, Joseph Sullivan, Harry Foller, Harry Clark, Taylor Holmes, Barney Glavin, Mary Fuller, Marie and Florence Nash, Barbara Tennant, Betty Carter, Lillian Walker, Violet Morrisseau and others.

WRITE FOR CATALOG, ADDRESS SECRETARY, PRATTEN STUDY DESKED
ALVIENE SCHOOL OF DRAMATIC ARTS
225 W. 57th ST. NEW YORK, N.Y.

The National Conservatory of Dramatic Art
F. F. MACKAY
A Thorough Training School for the Stage and Playhouse. Vocal Exercises.
Study all the year round. Mackay's "Art of Acting" for sale at
Conservatory. Room 601, 145 W. 45th Street, New York, N. Y.

FLORENCE SHIRLEY
"OH LADY! LADY!" Famous Theatre Management—Comstock & Elliot

HELEN MAC KELLAR
With "The Unknown Purple" Lyric Theatre

ADA MAE WEEKS
"LISTEN LISTEN" Management John Cort

VIVIENNE SEGAL
"OH LADY! LADY!"

JOHN RUTHERFORD
"The Spectre," "Dorval," "The Blindness of Virtue," "Paganini," "Getting Married"
LIEUT. U. S. AIR SERVICE—NOW FLYING WITH THE FRENCH

ADA MEADE
With "The Girl Behind the Gun" Management, Klaw & Erlanger

MARJORIE GATESON
Management Mours, Lee & J. J. Shubert

FRANCES DEMAREST
"The Royal Vagabond" Management Cohan & Harris

MENZELI'S
Grand Ballet School
Every style of dancing, and
exquisite costumes.
20 E. 19th St., N. Y.
Phone 3334 Broadway

LOUISE MULDER
"Friendly Enemies" On Tour

Adele Lane
Address: 100 Broadway

TAYLOR TRUNKS
A Tailor Trunk Works

RICHARD COKE
Address: 100 Broadway

WIGS
Human Hair, brand new
Irish Dutch, Jew, etc. each
dressed or bleached. Dress
Wigs \$1.50, \$1.75, \$2.00
etc. etc. Tights \$1.00. Pa-
per Hair, Wigs, etc. Catalogue Free
E. LIPPERT, 1178, 46 Cooper St., New York

WITH THE STOCK COMPANIES

Glaser's Production to Be Used by Morosco

"The Walk-Offs," the Frederic and Fannie Hatton comedy that was presented last week at the Prospect Theater by the Vaughan Glaser stock company, is to be presented in Chicago exactly as it was presented in Cleveland. Unknown to the members of the organization, Oliver Morosco attended the opening performance of the play and was so well impressed with the version which Mr. Glaser had adopted that he made arrangements for it to be used in its entirety when presented in Chicago.

Summer Stock in Dayton Opens May 1

Clifford Stark and Mabel Brownell will open their annual season of stock in Dayton on May 1. They are now making a diligent search for plays suitable for their requirements.

IN MANY CITIES

BOSTON: ARLINGTON—Beginning this week the Castle Square Theater, after a quarter of a century of existence under that name, will be known as the Arlington Theater. There is no change in management, and no change of policy, the stock company continuing its career there. The first play to be given at the Arlington will be Alexander Dumas' "Camille."

BUFFALO: STAR—The Knickerbocker Players this week are offering "A Full House." Minna Gombel and Robert Middlemass assume the leading roles. **ACADEMY**—Manager J. H. Michael is retaining his musical comedy company to produce a comedy sketch as one of the acts of the vaudeville bill. This week the players are appearing in "The Mad Inventress." Sam Mylie is still directing the aggregation.

CHICAGO: WILSON AVE.—"Common Clay," the Harvard play from the pen of Cleaves Kinkaid, is the stock attraction here this week, offered by the North Shore Players. Rodney Ranous has the part originated by John Mason, and Mildred Davis is playing the Jane Cowl role.

CLEVELAND: PROSPECT—An elaborate revival of "The Lion and the Mouse" was presented this week by Vaughan Glaser, Fay Courtenay and the other members of the popular Glaser stock organization. It was also the occasion of the return to the company of Don Burroughs, who played juvenile leads when the engagement opened early in the season.

EDMONTON: ORPHEUM—The Orpheum Stock company offered "Under Cover" the first half of the week, and "Billy" the last half. Both bills were good and well patronized. "Three Weeks" follows.

HALIFAX, N. S.: MAJESTIC—"Lilac Time" week of Feb. 17 pleased crowded houses.

HAMILTON, ONT.: SAVOY—"It Happened In Hamilton," week of March 3 to good business. **NESBIT**.

HAVERHILL: ACADEMY—Week Feb. 17-22 a comedy, "It

Happened in Haverhill," played to good business. Special attraction, La Belle Masque, Egyptian Danseuse, and John Thorne, tenor. Week Feb. 24, "The Wife He Bought."

LAWRENCE, MASS: COLONIAL—"The Unknown Voice" was presented by the Emerson Players week of Feb. 17. Capacity business. "Daughters of Men" week of Feb. 24.

NEW HAVEN: HYPERION—Hyperion Players with Mary Ann Dentler in the title role, gave a splendid performance of "Lena Rivers."

NEW YORK: YORKVILLE—Banner business at the Yorkville Theater, week of Feb. 24, with Frances McGrath in "Madame X." Forrest Orr, Richard La Salle, Jack Marvin and Harold Kennedy also scored. An augmented cast and special beauty chorus will present "Forty-Five Minutes From Broadway" next week with "Daddy Long Legs," by popular demand, to follow.

NORTHAMPTON: ACADEMY—The Northampton Players in Melville Burke's production of "Arms and the Man," week of Feb. 17, did one of the biggest business weeks of the season. Owing to a booking by Amateur Players—Northampton people and Amherst students in four one-act plays, Monday, Feb. 24, the Northampton Players' production of "A Doll's House," did not open until Tuesday night and will be noted later.

PHILADELPHIA: ORPHEUM—Mae Desmond Players week of Feb. 24 presented "The Shepherd of the Hills." Next attraction, "The Girl in the Taxi."

PITTSBURGH: PERSHING—Victor Herbert and Henry Blossom's popular operetta, "The Only Girl," was staged at the Pershing Monday night to a large audience. The last three days of the week "Baby Mine" was presented.

PRINCETON, IND.: NOBLE—Starting Monday, March 3, the Margy Southwell Stock company open a two weeks' engagement and will present a repertoire of twelve plays, among them being Eugene Walter's "Within the Law," and "Somewhere in France" and "Fine Feathers."

SAN DIEGO: STRAND—The Virginia Brissac Players offered "Romance" for the week of Feb. 17. The Brissac Players have now finished fifty-two weeks at the Strand.

SAN FRANCISCO: ALCAZAR—Belle Bennett and company in "Rose of the Rancho" week of Feb. 17; "Not for My Money," week of Feb. 24.

SCHENECTADY: VAN CURLER—"Here Comes the Bride" is the third week's offering of Mae Desmond and company. Capacity houses.

SPOKANE: WOODWARD—"Nothing But the Truth" played to large audiences week of Feb. 16. The

WASHINGTON: HOWARD—S. H. Dudley and his Darktown Frolics opened to good business on Monday night, the attraction being booked for the entire week. "The Story of the Rosary" is announced as next week's offering.

Gaiety B'way & 46th St.
Evs. 8.30. Mats. Wed. and Sat. 2.30

WINCHELL SMITH and JOHN L.
GOLDEN Present

LIGHTNIN

REPUBLIC West 42d Street
Evs. 8.30
Matinee Wednesday and Saturday 2.30
LAST WEEK

A. H. WOODS Presents
FLORENCE REED
in
"ROADS OF DESTINY"
Mon. March 3rd, Marjorie Rambeau
THE FORTUNE TELLER

CHAS. DILLINGHAM Presents
"EVERYTHING"
AT THE
HIPPODROME

A Mammoth Musical Spectacle
By R. H. BURNSIDE
Matinee Daily Best Seats \$1.00

Lyceum Theatre W. 44th St.
Evs. at 8.30; Mats. Thur. and Sat. 2.30

DAVID BELASCO Presents

DADDIES

A New Comedy by
JOHN L. HOBBLE

ELTINGE Thea. W. 42d St.
Evs. 8.30. Mats. Wed. & Sat. 2.30

A. H. WOODS Announces

UP IN MABEL'S ROOM
with Hazel Dawn, John Cumberland and Walter Jones

EMPIRE THEATRE B'way & 40 St.
Evs. 8.15. Mats. Wed. & Sat. 2.15.

CHARLES FROHMAN presents

William Gillette
In the New Comedy
"Dear Brutus"
By J. M. Barrie

GEO. COHAN'S THEATRE B'way & 43d St.
Evs. 8.30. Mats. Wed. & Sat. 2.30.

GEO. M.
COHAN'S
NEW COMEDY
"A Prince There Was"

GEORGE M. COHAN AS THE PRINCE
From a Story by Daragh Aldrich

New Amsterdam Theatre W. 43d Street
Evs. at 8.20. Mats. Wed. and Sat. 2.30
KLAU & ERLANGER Present

The Velvet Lady

A Hilarious New Musical Comedy
Music by Victor Herbert

Liberty Theatre, W. 42d St.
Evenings at 8.30
Matinee Wednesday & Saturday at 2.30

MR. LEO
DITRICHSTEIN

In His Greatest Triumph
"THE MARQUIS DE PRIOLA"

Hudson West 44 St. Evs. at 8.30
Mats. Wed. & Sat. at 2.30
A SMASHING TRIUMPH!

A. H. WOODS Presents
LOUIS SAM
MANN and BERNARD
in
Friendly Enemies

by Samuel Shipman and Aaron Hoffman

Cohan & Harris B'way and 43d Street
Evs. at 8.30. Mats. Wed. & Sat. 2.30.

Cohan & Harris Present

THE ROYAL VAGABOND

A COHANIZED OPERA COMIQUE
Book by Stephen Ivor Sainyey and Wm. Cary Duncan
Music by Dr. Anselm Goetzl.

HARRIS THEATRE WEST 42d St.
Evs. 8.30. Mats. Wed. & Sat. 2.30.

Do You Believe in Spirits?

THE INVISIBLE FOE

A Thrilling and Beautiful Love Story.
Not a War Play—By Walter Hackett.

BELASCO West 44th St. Evenings 8.20
Mats. Thursday & Sat. 2.20

DAVID BELASCO PRESENTS

FRANCES STARR

IN

"TIGER! TIGER!"

A New Play by Edward Knobloch

KNICKERBOCKER THEATRE B'way & 38th St.
Evs. 8.15. Mats. Wed. and Sat. 2.15

JOHN CORT'S NEW MUSICAL COMEDY

Listen Lester!

"There is happy, joyous dancing,
with music and comedy a-plenty."
—Globe.

SELWYN THEATRE
West 42d Street Tel. Bryant 47
Evs. 8.30. Mats. Wed. & Sat. 2.30.

JANE COWL in THE CROWDED HOUR

by Edgar Selwyn & Channing Pollock

MAXINE ELLIOTT'S THEATRE West 39th Street
Evs. 8.30. Mats. Wed. & Sat. 2.30.

TEA for 3

By Roi Cooper Megee
Intoxicating As a Cocktail

PALACE Broadway and 47th Street

World's Most Beautiful Playhouse.
Smoking Permitted in Balcony
Daily Matinee, 25c, 50c and best seats 75c. Evs., 25c, 50c, 75c and entire lower floor \$1.00

Supreme Vaudeville

BROADWAY THEATRE At 41st Street
Continuous—Noon to 11 P. M.

DIRECTION OF M. KASHIN
MARY McLAREN
in "THE AMAZING WIFE"
CHARLIE CHAPLIN
in His First Million Dollar Comedy
"A DOG'S LIFE"

Broadhurst Thea., 44th, W. of B'way.
Phone Bryant 64.
GEORGE BROADHURST, Director
Evenings 8.15
Matinee Thursday and Saturday, 2.20

The Melting of Molly

CENTRAL THEATRE B'way & 47th St. Phone Bryant 17.
Evs. 8.30. Mats. Wed. & Sat. 2.30.

ARTHUR HAMMERSTEIN'S
Newest Musical Play
"SOMEBODY'S SWEETHEART"

44th ST. Theatre W. of Broadway
Phone Bryant 7392
Evs., 8.30. Mats. Wed. & Sat. 2.30.

AL. JOLSON In SINBAD

SHUBERT THEATRE, 44th, W. of B'way. Phone Bryant 8439.
THE LONDON MUSICAL SUCCESS
'Good Morning, Judge'

WITH
GEORGE HASSELL | MOLLIE KING | CHARLES KING

CASINO B'way & 39th St. Phone 3846 Greeley
Evs. 8.15. Mats. Wed. & Sat. 2.15

A MERRY MUSICAL ROMANCE SOME TIME with ED. WYNN

BIJOU Theatre, 45th, West of B'way
Phone Bryant 430 Evs. 8.30
Mats. Wed. & Sat. 2.30

A New Farce Comedy

A SLEEPLESS NIGHT

COMEDY Theatre, 41st St. E. of Broadway
Phone Bryant 5194
Evs. 8.30. Mats. Thurs. & Sat. 2.30.

TOBY'S BOW with NORMAN TREVOR

OF COURSE!

"I'm in the movies now"
OLD BILL



"THE BETTER 'OLE"

AT WORLD FILM EXCHANGE ONLY



PLAYHOUSE 43th St. E. of B'way. Phone Bryant 2628.
Evs. 8.30. Mats. Wed. Thurs. & Sat. 2.30

ALICE BRADY

Personally in

FOREVER AFTER

Winter Garden Broadway and 50th Street
Phone Circle 2330
Evs. at 8. Mats. Tues., Thurs. & Sat. at 2

LEE & J. I. SHUBERT Present the
Winter Garden's Midwinter Extravaganza

MONTE CRISTO, JR.

NORA BAYES THEATRE 44th St., W. of Broadway.
Evs. 8.15. Mats. Wed. & Sat. 2.15

NORA BAYES AT HER BEST IN LADIES FIRST

BOOTH THEATRE 45th, W. of Broadway. Evenings 8.30
Matinee Wed. & Sat. 2.30

THE WOMAN IN ROOM 13

39th St. THEATRE East of B'way. Phone Bryant 413.
Evs. 8.30. Mats. Wed. & Sat. 2.30

GEORGE BROADHURST Presents
THE LAUGH PLAY

Keep It To Yourself

ASTOR Theatre, 45th & B'way
Phone Bryant 287.
Evs. 8.15. Mats. Wed. & Sat. 2.15

EAST IS WEST A New Comedy with FAY BANTER

RIVOLI RIALTO
"TRIUMPH OF THE MOTION PICTURE" B'WAY at 49th St.
"TEMPLE OF THE MOTION PICTURE" B'WAY at 42nd St.

Commencing Sunday, MARCH 22d

WILLIAM FARNUM

IN
"THE MAN HUNTER"
A Paramount Aircraft Picture
Soloists, Comedy and Orchestra
ERNO RAPEE will conduct
THE RIVOLI ORCHESTRA
Prices—20c.-30c.-60c. Loges \$1.00

FANNIE WARD

IN
"Common Clay"
A PATHE PICTURE
HUGO RIESENFELD will conduct
THE RIALTO ORCHESTRA
Prices—20c.-30c.-60c.

TAKING ENCORES

Frank Fay is presenting a new act at the Bushwick this week. One of his songs is "Oh Bring Back Those Happy Days"

Emma Carus is also appearing prominently on the Bushwick bill. "Ja-Da" is one of the numbers in her amusing act



Greta Littlefield is the prima donna featured with Sam Shannon's "Good Pickin'" act. She sings "Till We Meet Again" with great charm



Anatol Friedland is a feature of the bill at the Prospect Theater, Brooklyn, this week. He has a number of new songs and some old ones



L. Wolfe Gilbert shares song-writing honors with Friedland. Among their compositions are "Dearie, I Found You," "I Am Satisfied" and "Singapore"

VAUDEVILLE VOLLEYS—From

"ARE actresses, behind their backs, as mean to each other as that spiteful society woman?" asked a matinee girl, when Frances Kennedy at the Alhambra last week had finished her splendidly acted satirical monologue on the society cat, who derides the raiment and virtue of all her women friends.

Quite contrary conduct, however, took place behind the scenes. Said Miss Kennedy to Mrs. Pat Rooney, "I wonder if Mabel McCane will remember me, even though we played together in 'Broadway Love,' now that she is a full fledged headliner carrying her own set and a bevy of imported frocks. Well, if she doesn't, it's not snobbery, but a privilege of success." A few minutes later Miss Rooney met Miss McCane rushing out of her dressing room with program in hand, saying, "Why, Frances Kennedy's on the bill too." Only half made-up and within five minutes of her opening on Monday afternoon she speeded up to Miss Kennedy's quarters. The greetings were doubtless what every college boy yearns to experience.

After finishing the most artistic revue in vaudeville, Miss McCane in her dressing room with her back to the open door enthusiastically asked Mrs. Rooney, "Wasn't Frances' gown smart and tasteful? The minute she steps on the stage, her splendid carriage shows her breeding." Seeing Mrs. Rooney's amused smile, she turned around and there was Miss Kennedy entering. "Breeding," laughed the stately Miss Kennedy, "why, I was the sauciest girl in boarding school." "And I was the neighborhood's Tom-boy. That's why I chose the song, 'There's a Little Bit of Indian in Every Little Girl,'" added Miss McCane.

"Well," decreed Mrs. Rooney, "Cut-ups you may have been, but when two women talk so pleasantly behind each other's backs, there should be a postscript added to Miss Kennedy's monologue, entitled, 'Etiquette' by Mabel McCane and Frances Kennedy."

Mr. Albee Buys Real Estate

E. F. Albee's most recent real estate transaction probably has been quite a diversion to him from other recent ones. For comes the report that it has been strictly a sentimental deal. According to such sources, that tract of waterfront property at Larchmont Harbor, Larchmont, N. Y., a short distance from Mr. Albee's Larchmont house, has been bought to give to one of his children at some future time, as a site for a house. This keen and generous eye for the future comforts of his own blood is not surprising. It is but significant of his unceasing efforts for maintaining and creating the most comfortable homes for his professional family and their following. Sufficient is the architecture and upholstering from the Atlantic to the Mississippi, to warrant any dispute. It also may be undeniably stated that the appointments of his theaters are what he would install in his own abode.

Print It, Says Mr. Morton

Ask Papa Morton of the Four Mortons, famous yet domestically tranquil, why he sold his home in

Actresses Compliment Each Other—E. F. Albee Buys More Larchmont Property—Why Papa Morton Left Detroit—Isoldi Illian Takes Advice

Detroit. His answer in great, blunt sincerity will come straight from the shoulder—"Because Detroit went dry. You can print it, too. Tell them I said it." He stated it decisively without any fawning for publicity. The Mortons are one of the most interesting families on the stage. They are real, too, and not of booking agent coinage. Also is the humor they dispense before the footlights equally genuine. Mrs. Morton says that Papa never arises in the morning without cracking a joke. There is one acid test, however, to which their humor has not been put. They all have different breakfast hours. Sometime they're going to eat together and try to choke each other with their wit. Mrs. Morton is one of the most tastefully dressed women in vaudeville. She isn't a Winter Garden novice and hence doesn't wear such toggery. When she refers to herself as somewhat over forty, her dignified black net and plumage accentuate her homey humor and get it over with a bang. Martha and Joe inherit their mother's good sense. Although they have had two offers to form a separate act, Miss Martha says they still have something to learn. When they do, blood will tell.

Isoldi Illian Practical

Isoldi Illian whose preliminary training was in the better stock companies and who has been for the last three seasons in Broadway productions, has felt the call via Vaudeville Volleys, for the quick and concentrated schooling of the two-a-day. The particular Volley referred to said in part, "Vaudeville seems destined to be the magnet for all the popular girls just at present. Perhaps the reason is, even though they be girls, they possess a keen sense of shrewdness. Realizing that pursuing the same occupation gets one in a rut, they are wise enough to know the value of a change; hence, are contracting for it."

Regarding the suggestion, Miss Illian writes:

"Brooklyn, N. Y., Feb. 24, 1919.

"Dear Vaudeville Volleys:

"Upon reading your article in the Feb. 22nd number, it was in a way inducive to my leaving a production to try the discipline of vaudeville. My previous company was 'Yes or No,' and I have now joined the sketch, 'He Talked in His Sleep.'"

"Yours very truly,

"ISOLDI ILLIAN."

Truly this sensible and direct statement is the issue of a practical mind. "To try the discipline of vaudeville," she says. This conclusion after having gone through the drudgery of stock and also having reached the distinction of Broadway engagements and then to decide that more discipline is required unhesitatingly indicates that greater success is waiting for Miss Illian.

Little Billy Ever Young

Little Billy, a pocket edition of big entertaining values, was right in his glory a Monday matinee or two ago at the Palace Theater. The cause of his particular fancy was DeWitt, Burns and Torrence's "The Awakening of the Toys." When the French doll performed, he was all chivalry and wanted to rescue her from the hardships of the stage. During Jack-in-the-Box's antics, he laughed with glee. Beholding the facial contortions of the fearful ogre, his program, in his horror, crumpled in his hand. Many children, who were present, joyfully recognized him from his conspicuous place in a box. Even a mother's hand almost constantly kept over her little girl's mouth, could not stop the junior matinee maiden's lisping soprano. "I want to take him home to marry my Red Cross Doll," she insisted. Little Billy still keeps his nursery intact and frequently resumes acquaintanceship with his first playmates.

Gilbert and Friedland Generosity

Last week at the Alhambra, Gilbert and Friedland added an extra feature to their program which their contract did not call for. They didn't get one additional cent, either. What's more, they didn't want it. Learning that the maid of Adele Rowland, a member of the same bill, besides executing her mistress' duties, had also been diligently studying vocal training, they did a little deed that was almost a one-act play in itself. This very pretty bit of actual drama was giving her a chance with them. She sang very well *I Found You*, and also *Singapore*, with this team assisting in the latter number. Common sense marked her experimental debut, too. Instead of being rigged out in a lot of borrowed finery, she appeared in the regimentals of her present occupation. Such level-headedness will cause this girl to go far.

Credit to Miss Rowland, Too

That this episode went big because of its humanness should not be allowed to pass without Miss Rowland also getting a laurel wreath. Artistes, as well as top rounders in other professions, are not always so eager to foster competition in crowded markets. Many a girl, let alone never getting her employer's boost, is not so fortunate even in kindly treatment. Not so long ago, a well known headliner while in Cleveland, Ohio, for the reason that her maid's elocutionary talents attracted the attention of parties entirely outside the theater, left her maid stranded behind. It is granted that this illustration is not representative of all stage women's attitude. It is also optimistically conceded that there are many lifts never coming to public or editorial view.

Hilliard Not for Two-a-Day

Robert Hilliard isn't coming to vaudeville after all. Offers were made and much talk was exchanged. But Hilliard has determined to stay on the legitimate stage. He may rest all this season, however, producing a new drama next year.

Peace Songs Need Revising

Isn't it time for vaudevillians to quit singing about when the boys come home? The boys are steadily coming and a whole lot of them are here. Quite naturally these khaki lads resent attending the theater and then learning that they apparently aren't there. And some of them have protested about it. The song writers should hustle and revise their songs.

About Alice Howard's Shots

Alice Howard is a lady sharpshooter. It must be explained that her props are not pistol and target. Her utensils are a cue and ivory. Now nothing Oriental—no Chinese hairdressing or ivory idols. She is a full-fledged American who is in vaudeville as leading lady for Albert Cutler, the premier American billiardist. She believes that rather than the ballet skirt or the most liberal of the Winter Garden styles, the postures which are naturally required at the billiard table make more effective stage pictures than the best in a motion picture director's pipe dream. About stage art Miss Howard can speak with authority. Before the brittle cue chalk made her manicure cuss, she was an actress.

Arthur Buckner's Square Dealing

When Arthur Buckner first went to Europe some years ago with his bicycle act, the ways of the European theatrical world were as complex to him as a debutante landing in Paris with French furnished by a finishing school. A buffer to rascal music hall agents, hazy transportation systems and robbing hotel managers was one Bobby Pandur, an acrobat at one time known all over Europe. And friend guide and photographer he remained throughout the entire experience. As a consequence, young Buckner returned home with ducats in his pockets as credentials of successful engagements. Then years after, Pandur, now in America, broken in health and spent of spirit, was nabbed up by Buckner and placed in a hospital on Ellis Island to win back confidence and peace of mind. "That I have every comfort in the sunset of my life I owe to Mr. Buckner," he said simply and sincerely in the homey quarters that Buckner has provided for him.

Gardner and Dresser at Palace

Jack Gardner and Louise Dresser bring their new Jack Lait turn to New York at the Palace this week. Broadway has been anxiously awaiting the new Gardner-Dresser turn, particularly as Chicago gave it such a warm stamp of approval.

Frances Nordstrom is writing a song sketch for Cecil Cunningham. The combination ought to be a success.

IN VAUDEVILLE

NEW ACTS OF WEEK INCLUDE GILBERT AND FRIEDLAND, ROCK AND WHITE AND OTHERS

Gilbert and Friedland

While especially not a new act the well known team of Gilbert and Friedland are making such a smashing hit that they should have credit for the wholesomeness of the songs of their own compositions. It isn't some old maid's dream either for it takes real brains to get applause and laughs emanating from one's own imagination than off color stuff which any insane person could utter and get laughed at. Some of their new songs are *Singapore*, *Pig Latin Love* and *I'm Satisfied*. This last one is especially timely in that it includes a tribute to Roosevelt. Another new brain child is *I Found You* which is particularly well exploited with the sentimental use of a photograph and the novelty of employing Adele Rowland's maid to add feminine charm. Old songs which bring equally as much applause are *My Little Dream Girl*, *Robert E. Lee*, *Hitchy Koo*, *My Persian Rose* and *Lily of the Valley*. Songs of the heart and of a level mind will always find response and that is why Gilbert and Friedland will be singing in vaudeville long after some of the more flashy ones have evaporated like soda water.

HIGGINS.

Lieutenant Pat O'Brien

Lieut. Pat O'Brien is doing a sort of a George Cretel stunt in vaudeville. He is spreading the propaganda that a Hun is a Hun, war or peace. His account of his escape from Germany, which required his stomach to hug the earth for seventy-two days is intensely interesting. A delivery such as he gives is surprising inasmuch as he is a newcomer to the stage. Even some of our veterans get their tongue twisted on opening Monday matinee, especially at the Palace. Perhaps his case is due to the fact that such an ordeal is baby talk to the experiences he encountered slipping through the Kaiser's mailed fist. Thank heavens he does not work in a spot nor wear the least bit of make up which is not true with some of the military men who have found their way to footlights. Lieut. O'Brien's talk would go anywhere, but as there are no other public meeting places which day in and day out draw so many persons as vaudeville, the medium he has chosen to exploit his patriotism—and he is all that—is a wise choice for circulation values.

HIGGINS.

Baron Silvers and Isoldi Illian

In "He Talked in His Sleep" Baron Silvers and Isoldi Illian have a real human document. The most difficult acting falls on Miss Illian. Any girl so attractive standing at the bedside of her sleeping bridegroom and cooing over her possession without causing derisive laugh-

ter or blushes does a commendable example of highest artistry. Her diction is delightful and coming immediately from leisurely production as she does the fact she speeded it to vaudeville schedule without the last spoken word racing indistinctly with the next is another feather in her professional bonnet. Silvers makes a manly bridegroom and his technique shows his six years experience with Maude Adams.

HIGGINS.

Rock and White

On Monday President Wilson returned to America and Rock and White to vaudeville. To the Colonial's matinee audience, at least, the second arrival seemed to be more of an event than the first. When the curtain rose and revealed the pair in Bowery togs, posed in a spot, the glad hand was vigorously extended.

After the opening number, Mr. Rock gave *Jim, Jim, Don't Come Home Till You Win*, and Miss White followed with a Spanish number. Mr. Rock came next as a rouse who refused to repent. Miss White's kid songs, particularly *What Do I Care?* went over with a bang, and a somewhat over-long Chinese duo closed the first half of the skit. After a piano solo by the "pick" who handles the piano most acceptably throughout, the two returned and filled the rest of their time with various odds and ends of patter and dancing and imitations. And—Miss White did the shimmy, much to the expressed delight of the house.

The general verdict seems to be that Rock and White are welcome back in the two-a-day, and when they have found their vaudeville speed and tempo once more, will be even more so.

MARTIN.

Hugh Herbert and Company

Hugh Herbert and company have a sketch on business morality. One partner is all absorbed with finance. The other has an itching for golf clubs. To cure the lazy partner of his vice, the faithful financier cooks up a scheme to have himself beat it with the entire treasury of the company. When the sporting member of the firm discovers his dilemma, he becomes the subject of black hands and loan sharks who are employed by the supposedly fraudulent partner in order to rub the lesson further home. Finally the moral is shot left and right by the return of the absent partner and the uncovering of his object lesson. The wayward one acknowledges his indolence and the eventual bankruptcy and possible theft if he doesn't stick to his knitting. The suspense is well worked out. A clever device to indicate the passing of time is the lowering of a curtain clock at intervals.

HIGGINS.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

<i>Don't Cry Little Girl</i>	Olga Petrova
<i>Johnny's In Town</i>	Henry Lewis
<i>On The Levee</i>	Patricia
<i>Haley Sisters</i>	Ja-Da
<i>Chasing Rainbows</i>	Diana Bonna

Frank Fay

Frank Fay who has been sojourning in musical comedy has given that three-hour marathon the cold shoulder for a little prance in twenty minute briefs of the two-a-day. His variety work has struck a truer note. Fortunately, too, the padding of musical comedy has not destroyed his artistic use of the blue pencil. Hardly a line or gesture is not full of applause or laugh vitality. Hence every second being so utilized his act is packed like sardines with meaty entertainment. His songs *Oh Bring Back Those Wonderful Days* and *The Musical Comedy Ball* spoke success in abundant applause.

Fay is headed straight toward a headline position. And when he gets there he'll be a drawing card too.

HIGGINS.

Frank Gould

Frank Gould, black face comedian, is a hustler for giving satisfaction. A little too much so, however. During the first part to create attention, he walks too constantly in a straight line between the drop and the foot lights. If he would improvise a few bits of business which would zig zag him to either end of the stage, possibly having a prop or a reference to one so located, the vivid indications of nervousness would be remedied. After this little unsteadiness, his singing *Good-Bye Teddy Roosevelt* placed him on intimate terms with the audience. *America Never Took Water* and *America Never Will* and the *Dixie Melody* were helpful assistants in breaking the ice of his premier.

HIGGINS.

Gretchen Eastman

Gretchen Eastman is a young woman with brains. Noting that the trend of the exclusive dancers is toward the tasteful costume and artistic setting, she has followed suit, and has been wise enough to engage competent support, who is Arthur Hartley. Her entire combination is most successful, her dancing being particularly graceful. Her gowns have common sense design and are rich in colors. These are enhanced by a setting of lavender draperies and kindred shades. *Singing Down Upon the Levee* was a good beginning feature and the act accumulated interest as it progressed. Another big get over was *Gee, I'd Love to Tumble in Love with a Girl Like You*.

HIGGINS.

(New Acts continued on page 349)

INSTRUCTIVE ACTS ON PALACE BILL

Ruth St. Denis, Lieut. O'Brien and Louise Dresser Score Hits

The Palace bill this week is especially entertaining in three periods of civilization. First, Ruth St. Denis in medieval dances instructs as well as allures. Assurance there always is that Miss St. Denis' terpsichorean productions will be accurate to the most minute detail, a study in colors defying the censor of any art critic and above all dancing that is authoritative and distinguished. No dancer on the stage has such expressive hands as she.

The next epoch of civilization was in the experienced hands of Lieut. Pat O'Brien. His resume of his escape from the Hun by a seventy-two day scrape of chest over the soil of Germany and Belgium instigated applause reminiscent of Liberty Loan campaigns.

Last but not best of all in the civilization studies was the strike made by Louise Dresser that there should be no more theatrical matrimony with Jack Gardner's photo in her trunk at Portland, Oregon, and hers in his at Atlanta, Ga. There are a few flashes of real drama in their sketch. "The Union." Granted, the combination is the clever brain child of Jack Lait, there's something fine about these two dance and song artists both insisting on using the same chammois for their respective wedding rings.

At the last moment, the Gelli Troupe substituted for Leo Tarrell Trio. They are the best tumbling acrobats seen recently in this neck of the woods. Following was George Price, a graduate of Gus Edwards Academy, who scored in imitations, his handkerchief essay and singing *Ja-Da*.

In the arithmetic of adding laughs and applause to one series after another, Frank Fay came about as near as anyone in making a technical hit of the bill. And he was game, too. His terrible cold would have caused even a saint to live and forfeit his position in Heaven's best vaudeville. Fay, realizing what a Palace Monday opening is, worked so hard that he was the only sufferer about. *Bring Back Those Wonderful Days* served as a good acting as well as singing vehicle for him.

This is the last week of George White. We like the industry of this talented dancer. Of course, his technique gets credit with the best, but those who know their Broadway, know his splendid upward striving from simple professional beginnings should have the highest of ratings.

Artie Mehlinger and George W. Meyer rake in the laughs in singing their own compositions, *In The Land Of The Beginning* especially scoring. A most pretentious closing to the bill was given by Rita Mario and company in their instrumental concert.

HIGGINS.

SWINGING 'ROUND THE EASTERN CIRCUITS

ALBANY: GRAND—"The Weaker One," a dramatic production, headed the vaudeville bill this week. Other features were Ruth Curtis and her syncopated band, Jack Marley, Ross, Wise and company, Yosi, Orren and Drew, the Kinkaid Kilties, Herbert Ashley and George Skipper, which rounded out an excellent program. **MAJESTIC**—The Great Hermann, Russell and Beatrice, Olga Clyde, The Dixie Three, and the Petticoats were the leading vaudeville numbers. **HERRICK.**

ALLENTOWN-BETHLEHEM: GRAND—This house is offering another high-class bill. Harry Tate's Motoring is the headliner and is going big. Dundley and Merrill, Hibbert and Malle, and the Winton Brothers complete the well-balanced bill. **PALACE**—Archer and Bedford, La Pearl and Blondell, and Buford, Bennett and Buford go to make up the bill for the week. **SHOTWELL.**

BOSTON: KEITH'S—Owing to President Wilson's visit and the immense crowds that flocked to the city the vaudeville houses did a big business. Belle Baker was the top-liner at Keith's. Other acts included Joe Jackson, Harg and Locket, Avon Comedy Four, Juliette Dika, Howard's Animals, J. C. Nugent and company, Fields and company, and Wilfred DuBois. **SMITH.**

BUFFALO: SHEA'S—John Hyams and Leila McIntyre in their new sketch, "Maybloom," headline the Shea bill this week. Van and Schenck share the top honors singing *The Pickaninnie Paradise, You Can't Shake That Shimmy Here, When Ireland Comes Into Her Own, Had No Lovin' for a Long, Long Time.* Walter Clinton and Julia Rooney in a sketch, entitled "After Dark," feature *You Can't Blame the Girlies.* Tom Smith and Ralph Austin describe their act as "All Fun." Rae Eleanor Ball, violinist, is assisted by her brother, Joseph Ball, cellist. The Royal Gascoignes, Dan Bruce, Margot Duffet and company in "Through the Keyhole," and Kertill, wire artist, complete the bill. **TAYLOR.**

CALGARY: ORPHEUM—Val-eska Suratt headlined in "The Purple Poppy." Three Bennett Sisters gave a good athletic exhibition. Major Rhoades plays the violin and Walters and Walters are ventriloquists. Arthur Wanzer and Maybelle Palmer have some good patter and dance well. The Original Primrose Four pleased with their solos and concerted work. They sang *Peaches Down in Georgia, How Are You Going to Keep Them Down on the Farm, I'm Sorry Dear and She's Everybody's Girl but Mine.* Robert Everest's Novelty circus closed. **PANTAGES**—10-15, Phil. La-Toska, Sandy Donaldson, Aliko, Barnes and Freeman and the Spanish Dancers played to good business. **FORBES.**

CHICAGO: RIALTO—The headliner for this week is "The Cycle of Mirth," a musical comedy. Jimmy Lyons is also on the bill, which includes Regal and Mack,

Wheeler and Potter, and others. Business is good here.

McVICKER'S—Business is also good here. The program is headed by a musical comedy called "Quaker Town to Broadway." Joe Cook is of next importance on the bill.

PALACE—At the Palace Gertrude Hoffman is the chief attraction of the week. Miss Hoffman carries a special orchestra and elaborate scenic accessories. Walter C. Kelly, "The Virginia Judge," is also one of the star attractions.

MAJESTIC—Eddie Leonard is the headliner at the Majestic, supported by his own troupe of minstrels in a tabloid comedy which he has dubbed "Dandy Dan's Return." Wellington Cross is also on the bill. Mlle. Nitta-Jo, French character singer, made her first Chicago appearance. **ATKINS.**

CINCINNATI: KEITH'S—The Four Marx Brothers made a hit in Al Shean's musical comedy, "N Everything." James Watts and Rex Storey, Mayo and Lynn, Ethel MacDonald, Lowell B. Drew and Vesta Wallace, Emma Francis and her Arabs, and York's Dogs rounded out a bill that was above the ordinary.

EMPRESS—"Two Weeks' Notice" with Maxime Alton was featured on a six-act bill that pleased large audiences. **GOLDENBURG.**

EDMONTON: PANTAGES—Lillian Watson, singing comedienne, pleased. She sang *Oh! Harry, To Whom Are You Speaking, to Whom, He's Had No Loving for a Long Time and What Do You Mean by Loving Someone Else.* Eddie Walzer and Mabel Dyer sing, dance and patter. The Moore and Megly company present "The Fireside Reverie." Trovato always seems to please his audience with his trick violin stuff. The Four Bards, equilibrists, are among the best in their line. Business good. Walzer and Dyer sang *How Are You Going to Keep Them Down on the Farm and Nut-ology.* **FORBES.**

HALIFAX: STRAND—Gladys Moffatt was given a great ovation on her return to her native city. She displayed her versatility in various classes of songs which included *My Light, My Love and I, My Barney Lies Over the Ocean, When the Boys Come Marching Home, Don't Cry, Frenchy, How Are You Going to Keep Him Down on the Farm, and Come On, Papa.* The bill also includes Belle and Gray, Forrest and Church, and Billy Barlow Achers. Dawn June is the headliner in a clever taut act. **POWER.**

MANCHESTER: PALACE—Revue Comiques was the headliner on the vaudeville program. Marty McHale, late of the U. S. A. Aviation, was very good. Bert and Paige Dale pleased the audiences with "The Vampire Whirlwind Dance." **MAHONEY.**

PHILADELPHIA: KEITH'S—Bill Bailey and Lynn Cowan were the feature this week. *Dixie Land is a Happy Land, I'm Going to Settle Down in London Town, and Kisses* went big. Frank Dobson was excellent in "The Sirens." *There's Too Much Devil in You* was the

VAUDEVILLIANS—By Randall



song. Lillian Shaw's parody songs on married life and *When the Boys Come Back* brought applause. Bud Snyder, Joe Melino and company, Edward Marshall, Lady Tsen Mei (who sang *Forever is a Long, Long Time*), Claud and Fannie Usher, and Upside Down Millettes completed an excellent bill.

PITTSBURGH: DAVIS—The fourth anniversary of the Davis Theater was celebrated this week with a bill of regular headliners. Petty Reat and her brother, "Knights of Melody," scored. Ethel Hopkins sang *The Road to Mandalay, Santuzza* and a medley of old war songs. Frank Bent and Myrtle Rosedale, Edmond Hayes and Richard Hutchins in "Moonshine," Felix Bernard and Jack Duffy, "Sweeties," with Lillian Berse and Eddie Foyer, were well received. The Marmein Sisters and David Schooler pleased, and Al Shayne and Joe Sully brought down the house. The Morak Sisters closed the bill. **LYCEUM**—Curry and Graham in "Bits of Scotch and Irish," sang *We Build a Rainbow in the Sky* and *My Irish Song of Songs* with much applause. The Brocade Quintet in *Will You Remember, The Heart That's Free* and *Neath the Autumn Moon* sang with pleasing effect. Nettie Carroll, George and May Le Fevre, and Cook and Stevens completed the vaudeville. **LATUS.**

SCHENECTADY: PROCTOR'S—The feature for the first half is "The Jazzland Naval Octette." These gobs can surely deliver the jazz and easily scored the hit of the bill. Charles O'Donnel and Ethel Blair appeared in a novelty skit, and Mumford and Stanley were entertaining. Cornelle and Adele pleased. The Five Avallons closed the bill. **SAHR.**

WASHINGTON: KEITH'S—The strong bill at this house during the current week presented Marion Morgan's dances as the big feature. The comedy feature is Stuart Barnes. An act that went big was "The Yip Yip Yaphangers." Other pleasing specialties included Harry and Anna Seymour, A. Robbins and Co., Cartnell and Harris, Kennedy and Nelson, and Lyons and Yosco. **WARDE.**

MABEL McCANE A HIT AT THE RIVERSIDE

Shares Honors with Nordstrom and Pinkham and Mme. Olga Petrova

For those who view vaudeville with the thick glasses of college professors, a visit should be paid to the Riverside this week. Theatrical artistry abounded in the acts of Mabel McCane, Frances Nordstrom and William Pinkham and Mme. Petrova.

About Mabel McCane's revue the best criticism is to quote four bona fide comments heard in the audience. "Oh times and customs, I needn't have left my scruples at home," said an old lady with Puritanical wrinkles. "Gad, that's a peach of an act," enthused an officer, twitching with pain from an arm broken in seven places. A wine agent and a modiste mutually agreed, "That's the stuff. Tin pan and legs have gone to the bow wows." In a box, a chesty school preceptress was kept busy hushing the Ohs and Ahs of her four charges.

Popular among Mabel McCane's songs are *There's a Little Bit of Indian in Every Little Girl* and *I Never Knew.*

If Mme. Petrova had any doubt about her return to vaudeville it was smashed to smithereens. Adroit actress that she is, her emotion at the audience's glad hand broke for a moment her never before uncontrolled poise. Editorially, she sometimes has been rated as an acquired taste. "Generally appealing as a whole bill of fare" is the present verdict. *Don't Cry Little Girl* made her an excellent opening number.

The Duncan Sisters, a duet of blondes, repeated their former song successes, *Some Day I'll Make You Glad, Smile, Idaho* and for the first time gave a song imitation of Van and Schenck.

In "The Memory Book," Frances Nordstrom and William Pinkham have one of the most fragrant and wholesome acts in vaudeville. Its sentimental studies ring true.

Harold Du Kane's dancing spectacle is artistic, yet not too much so to be easily deciphered. They have a special setting as attractive as in the dream book of any architect. The girls were also comely and their several costumes were of individual yet sane design.

The act of Frank Gaby's with ventriloquism as his material, should be underscored by the booking office. For finish, good taste and "getting over," he lifts this form of entertainment into an act of real class.

James Mullen and Alan Coogan are "nut" comedians, however, with jokes that are not hard to crack. They run a close second to Harry Breen, the king of "nuts." The latter is still the lightning rhymist when it comes to putting the characteristics of the audience into verse.

Beeman and Anderson, while not on the program, offer skating eccentricities that do not leave the audience's hands unemployed. **HIGGINS.**

New Keith Theater Under Construction

The ground has been broken and actual construction started on the new Keith Theater which is to be built at Valentine Avenue and Fordham Road.

PROCTOR'S BILL HAS TALENTED ACTS

Other Houses Present Hits

Billie Reeves, who is billed as "The Original Drunk," is appearing at Proctor's Fifth Avenue Theater. Richard the Great, Fox and Britt, Stanley and Hartigan, Mabel Burke and others round out the bill.

At the Twenty-third Street house Sailor Reilly is the chief attraction with his snappy songs. Others who appear are Wood and Dixon and the Juggling De Lises.

Jimmy Hussey, Gretchen Eastman and company, and Morgan and Gray are among those who are entertaining the patrons of the Fifty-eight Street Theater.

The 125th Street house offers Lew Hawkins, Jones and Greenler, Jim Fulton and company, the American Trio and several other acts.

Red Cross Brings Vaudeville to Hospitals

Under the auspices of the Bureau of Entertainments of the Red Cross, thirty-five vaudeville shows are scheduled for performance in the various hospitals of Greater New York during the week of February 23d. The B. F. Keith Vaudeville Exchange and the Stage Women's War Relief and the War Hospital Entertainment Association are aiding the Red Cross.

Arthur Buckner's Inheritance

The settlement of the estate of Arthur Buckner's father is understood to have yielded him a large fortune. He is now making productions of cabaret reviews, musical tabloids and dramatic acts. His office and studio are located at 1562 Broadway. Acts are staged, financed and produced. Every act is under the expert direction of Gil Brown.

Hamilton Bill Frisky With Jovial Entertainers

The Hamilton bill seems to have corralled some of the best fun dispensers in vaudeville. Stone and McDay stopped the show with their side splitting patter and the mirth didn't slacken much with The Novells, Hal Cart, William Marr and company, Seid and Dooney and the Gypsy Troubadors.

Comedy and Jazz at Loew's American

"Pianoville," with plenty of jazz, is the big feature of the bill at Loew's American. The Duquesne Comedy Four, Corinne Tilton, George E. Reed, Fred C. Hagan and company in a skit entitled, "One Way to Love Her," add variety to an entertaining program.

Audubon Scores with Yvette and Saranoss

The Audubon this week has a big hit in Yvette and Saranoss, the classy dancers. Other encore pullers are the Manjan Troupe, Hoin and Serris, Ed Bondell and company, Nevins and Gordon, and Lew Cooper and company.

IS THAT SO!

Val and Ernie Stanton have been engaged to appear with May Irwin in "Raising the Aunty."

Irene Bordoni and Jean Schwartz have entered vaudeville together.

Nance O'Neill is making a tour over the Keith circuit.

Edward F. Albee has purchased the Neilson waterfront property at Larchmont. He has not announced what he will do with his latest purchase. Mr. Albee owns a handsome home at Hommocks, near Larchmont.

Will Archie and Georgie Mack have decided to go their separate ways. The combination got together about one month ago, but did not show the act to the booking men, the excuse being that it was too big for the small time and too small for the big time. Little Will Archie will be seen shortly in "The Mighty Mitt," by James Madison.

Jeanette McClaskey, who has been in the box-office at the Majestic, Chicago, for some time, will retire from that place soon, and Herbert "Woodie" Wilson will return there. Berger, formerly of the Palace, is to return, having been mustered out of the Navy. It is said that Wilson will probably be in the box-office of the new State Lake Theater later on. This new house will open about the middle of March.

Glen S. Tucker, formerly tenor with the Avon Comedy Four, who has returned from France, joined Eddie O'Connor recently. They will do a novelty vaudeville act along the same lines as they did before Mr. Tucker enlisted in the Army.

Zella Nevada, formerly with Ziegfeld's "The Girl in the Kimono" and other musical comedies, and well known in vaudeville, returned to the stage after several years, last week, at the Wilson, Chicago, in a comedy singing turn.

Eddie Shayne's presence in Chicago is the subject of all sorts of rumors. The latest has it that he is there to book the Great Northern Hippodrome, which would leave Andy Talbot to manage the house.

Frisco is out of Hammerstein's new production of "Tumble In," a rechristening of "The Slumber Party."

Emily Ann Wellman, with a number of successful dramatic vaudeville acts to her credit, has written, with Walter Rosemont, a musical act called "The Aviator's Dream."

Cecil Cunningham has accepted for early production "The Clock," tailored and fitted by Frances Nordstrom.

Lewis and Gordon have in preparation for early production "Tell-a-Phone," "What's on Your Mind" and "A Sure Cure," with William Morris & Co.

Julia Dean, recently featured with "The Woman on the Index," at the Forty-eighth Street Theater, will make a plunge into vaudeville next week under the direction of Joseph Hart. Miss Dean will use as her vehicle a playlet called "Evil Eyes" by Philip Bartholomae, and will be supported by Louise Casavant and Robert Kelly.

Maille Heikes Justice, author and photodramatist, has been critically ill in bed for the past five weeks at her home, 41 West Forty-seventh



JOSEPH W. STERN and EDWARD B. MARKS

Who recently celebrated the 25th anniversary of the House of Stern

Street, New York. She escaped the influenza, then underwent a complete nervous breakdown, caused by her incessant war work.

Al Raymond, formerly of Raymond and Caverly, will at an early date be seen in the theaters booked by B. F. Keith's Vaudeville Exchange. Mr. Raymond will present a monologue and songs. Alf. T. Wilton is his representative.

W. H. Murphy, Blanche Nichols and company are going to revive their former comedy success, "The School of Acting."

Lillian Kingsbury, Ned Dano and a company of four people will shortly produce a new one-act comedy by Philip Bartholomae entitled "Those Days to Come."

Mabel Carruthers, the well known stock actress, will enter vaudeville with a new act by Jimmie Barry.

Bert Dunlap, who imitated Frank Tinney in "The Cohan Review," is going to do imitations in vaudeville.

Allan Brooks is breaking in a new act. It is strictly a comedy without having any pathetic qualities, as was first reported.

Glen White, who has been leading man in the films for Theda Bara and Valeska Suratt, is to combine with Florrie De Mar as a new vaudeville team. They are being handled by Joseph Hart.

Van and Schenck have been engaged for the Ziegfeld Follies.

Herman Schenck, uncle of Joe Schenck, of Van and Schenck, is co-operating with Harry Von Tilzer in some new work.

Little Billy replaced Fenton and Fields at the Colonial on account of the illness of Fenton.

Lee Herrick and Julian Alfred are preparing a one-act musical comedy for vaudeville.

John Hyams and Leila McIntyre's little daughter will soon make her debut on the stage. Her training will be directly under her parents' eyes for she will be a prominent member in their new vaudeville vehicle which Frank Stammers is writing for them.

Stagpole and Spier were taken ill after a performance in Manchester, N. H., and both put under the care of a physician.

Blossom Seeley, Lillian Russell and Al Herman took part in a special vaudeville performance at the Palace, Chicago, for wounded soldiers at Fort Sheridan, on Saturday morning, Feb. 15.

Songs Feature Los Angeles Bill

Caroline Kohl is appearing in a novel sketch at the Orpheum, Los Angeles.

"The Forest Fire" is just as spectacular as ever.

Elsa Ruegger is assisted by Grace Lewis, and among their numbers are *Break of Day* and *Song of the Soul*.

Jennings and Mack sing *Happiness*, *Mason-Dixie Line*, and *Lullaby*.

Mazie King is a toe dancer of ability.

Jim and Marion Harkins sing *Do You Remember the Day?* *I Think You Are Absolutely Wonderful*, and *Every Day'll Be Sunday*.

Santos and Hays are amusing. Their songs are *What's the Use?* *Songs of Yesterday*, and *Dear Old Maine*.

Stella Mayhew and Leo Beers are held over from last week.

Plan Testimonial for Late Rudolph Aronson

A testimonial benefit, to provide a fund for the relatives of the late manager and composer, Rudolph Aronson, will be given at the Astor Theater on Sunday night, March 9. Lee Shubert has donated the use of the theater for this occasion. It was the desire of Mr. Shubert, as well as the managers who have this testimonial in charge, that it take place at the Casino, which was originated and built by Rudolph Aronson who was its first manager; but a previous contract calling for the use of the Casino each Sunday during March, necessitates the use of another theater.

The committee in charge of this benefit is composed of Lee Shubert, Daniel Frohman, A. L. Erlanger, George M. Cohan, Sam Harris, Joe Weber, Victor Herbert, John L. Golden, Silvio Hein, and Emmett Corrigan.

Votichenko Gives Unique Concert

Sasha Votichenko, tympanist, gave a concert at Maxine Elliott's theater, February 23, which proved unique. His instrument which antedates the piano, is especially suited to the folk music which characterized the program. Mr. Votichenko was assisted by Mme. Eva Santier and the Russian Symphony Orchestra, and Count Ilya Tolstoy who spoke on "The Significance of Music in Russian Life."

Omaha—Orpheum

Zell Ingraham, playing in a team with George Fox, made a hit singing songs written by her brother, Herbert, whose death occurred while Lloyd, another brother, was appearing in stock in Omaha. The most pleasing are *Roses Bring Dreams of Youth*, *The Ideal of My Dreams*, and *Good-Bye Rose*.

San Francisco—Orpheum

Joe Howard has come to the Orpheum with Ethelyn Clark. Walter Fenner & Co., Burns & Frabito, Josefsson's Icelandic Glima, Kennedy & Rooney, Bert Baker & Co., Claudius & Scarlet completed an excellent bill.

IN THE SONG SHOP

Jack Mahoney Says No One Can Monopolize the
"Dictionary"—Marty McBoyle's Method—Standard
Slide Company Expanding

By E. M. WICKES

THE Henry Burr Music Co. has just released *That Long, Long Trail is Getting Shorter*, a march ballad by Jack Mahoney. Last fall another firm took the song and brought it out in a professional copy, and although a raft of orders came in for the number, the firm decided to drop it, and turned the song back to Jack. When asked for the reason of this unusual action, Jack said:

"You know I placed that song with another firm some time ago, and the head of the firm thought it was a great number. Before he had been able to print regular copies he was getting orders for it."

"Then why didn't he hold on to it?" Jack was asked. "Hits aren't so plentiful that a firm can afford to throw them away."

"The other party wanted to hold it," Jack replied, "but he was told by the chairman of the publishers' society that it was an infringement on another trail song. In the beginning the chairman told him it wasn't an infringement, and later told him it was. And being a member of the association he thought it best to quit. It's the first time I ever knew that any publisher can have a monopoly on certain words in the dictionary. If this were the case, Remick wouldn't have to publish songs any more. All he'd have to do would be to collect damages from the other writers and firms that have infringed or used the word *Smiles*. Mr. Burr doesn't think that any one can monopolize all or part of the English language, so he is going right ahead with the song."

Marty McBoyle's Method

Marty McBoyle is a regular song writer, being the author of *Forever is a Long, Long Time*, *Bring Back Those Wonderful Days*, and many others. Therefore, his method must be a good one. He says that the secret of writing hits is knowing how to please the girl behind the music counters. She represents the millions of lovers of popular sheet music, and that by pleasing her you please the others. She is supposed to play offhand anything that is requested. So that if you turn out a melody that is difficult to play she is likely to put it under the counter. Being human she likes to shine as a first class performer, and as a result will continue to pound away at the easy numbers. The girl who comes to buy has a habit of looking at the music, and if it looks difficult to play, unless it be a genuine hit, she will pick something that she will be able to rattle off that night when John Henry calls. Besides being a song writer, Marty McBoyle is a student of human nature, his past performances being the best proof.

Belle Baker Singing Irish Songs

A performer once remarked that Belle Baker could get away with practically everything but an Irish song. Maybe she heard of the remark and made up her mind to prove that the chap who uttered the remark didn't know what he

was talking about. She lived up to her expectations by getting the best hand of her career last week when she introduced *When Ireland Comes Into Its Own*. Jack Edwards, of the Broadway Music Corp., had a wire from her saying it was the biggest hit she has had since she went into the business.

Gilbert and Friedland's New Idea

L. Wolfe Gilbert and Anatol Friedland have just released a new song called *Pig Latin Love*, which carries several phrases of Pig Latin. Most young girls are rather fond of talking this lingo, so it may turn out that Gilbert and Friedland have discovered a new way of appealing to lovers of popular sheet music.

New Angle on Demonstrations

Wiseacres tell us that there is one fool born every minute, and the law of averages gives to the world one wise bird every sixty seconds. So when music demonstrations were eliminated it looked as if the wise guys and the fools had been put on an equal footing; or in other words, songs would have to sell on their merits. There was one chap in a town not a thousand miles from Times Square, however, who didn't see things in this light. He still believed in the survival of the fittest, either in money or strategy. Having had a little experience in the song game, he made connections with a local publisher, and then made ardent love to the girl behind the counter of the big music store in town. The result was that she forced the local man's stuff over the counter, even going so far as to convince many customers that the local songs were better than the numbers from the big New York publishers. It was a great scheme and it worked wonderfully well until a New York "plugger" found it out and notified the manager of the store. Then the girl lost her job, and her John as well. To quote Joe Howard, I might say: "I wonder who's kissing her now?"

Standard Slide Company
Expanding

The Standard Slide Company has received so many calls for slides

from the West that it has decided to open a western branch. Nat Cherin, the treasurer, has been looking over the ground in Chicago, Detroit, Cleveland, and other points, hoping to find suitable locations. With western branches in operation, the Standard, already noted for quick service, will be in a position to give even quicker service.

Coming and Going

Since his discharge from the Navy, Joe Davis has been busy writing new songs. The Triangle Music Company has just issued his two latest, *I've Done My Bit for Uncle Sam*, and *Won't You Sing Me an Old Time Love Song?*

J. Fischer & Bro. have brought out Fay Foster's new number, entitled *I'm Glad I Went to France*. Miss Foster is the composer of *The Americans Come*.

Diana Bonna

Diana Bonna, the Welsh singer, and late of the Chicago Opera Company, is taking well with vaudeville audiences. Her voice is of fine soprano quality with a slight accent which is more attractive than an encumbrance. Fortunately grand opera airs have not accompanied her into the two-a-day. On first entrance her goodfellowship personality breaks the ice immediately and she also is not so stiffly artistic as to be above taking a few steps. Popular among her songs are *Good Bye Forever*, *I Never Had a Beau and Chasing Rainbows*.

George Drury, Hart and Co.

The sketch of George Drury, Hart and Company immediately begins with suspense. A man climbs through the window into a room. A woman enters and turns up the light. It is stranger to stranger. But that doesn't prevent a courtship which is interrupted by the mercenary landlady entering just in time to miss his coattails flying into the bathroom. Then when the landlady demands rent or vacancy he has to reveal himself as husband and pay. Next enters policeman and threatens the law's wrath and it looks as if the girl will never have to answer the matrimonial interrogation. But difficulties untwist and hearts unite. The acting is much better than the sketch.

Griffith and Dow

Griffith and Dow are a spry little team of fun makers. They use a back drop of a jail and one is

dressed as a jail keeper. Consequently much of their patter is so related. The team is a good combination.

HIGGINS.

"Mary's Day Out"

Whoever wrote "Mary's Day Out" is a shrewd showman. Whatever its construction faults, it does not stab the hearts of audiences. It is not a new sketch, but has been re-born with considerable re-writing and with a new cast, whose efficient identity is not revealed. Mary is supposedly a parlor maid with a society climbing mistress eager for social recognition from a Mrs. Van Tassel. Cultivation, to the mistress' mind, is cruelty to servants, so Mary gets black and blue with her mistress' tongue lashings, and nary a day off either. But evil gets its own spleen handed back. Mary turns out to be Mrs. Van Tassel's daughter who is a secret agent of the Woman's League. This is such a triumph of virtue that two "K. M's" in their glee nearly fell out of the first row balcony into the orchestra. About the sketch's destiny,—if it is booked in theaters patronized by such sympathetic auditors,—'nough said.

HIGGINS.

Princess Blue Feather

Princess Blue Feather brings a breath from the historic frontier. Her setting has all that location's trappings—the Indian tepee and a camp fire. She smokes a pipe, too. Considerable grace constitutes her version of Indian dancing. Singing enthusiastically *America Never Took Water and America Never Will*, has shown that civilization has taken a little fling at her education. Princess Blue Feather's race being significant of juvenile romance will make her an asset in neighborhood theaters in a position timed at the close of school and after the supper dishes have been washed.

The Two Mitchells

The Two Mitchells are a pleasing song and dance team. Their bright personalities and wholesome appearance appeal as much as do their material and its execution. The girl's chain of Rhinestones around her head is in bad taste as she is too youthful to require artificial charms. The couple are refreshing and hence diverting. They dance nimbly and sing with zest *That's Why They all Want to Marry a Soldier* and *Good Bye Frenchy*. Routing them on small time should find appreciative audiences.

HIGGINS.

The Martinns

The Martinns are contortionists with trimmings, the trimmings being that they open their act with a sort of mystic effect called the astronomer's dream. The man playing the part of the old astronomer and the youthful contortionist are one. The trick is, of course, apparent to everybody. When the old astronomer sits down at the table he merely crawls out unseen from his disguise and up into a box which opens at the proper time he is to appear as age rejuvenated even to the extent that muscles and sinews are elastic. The act will probably find more or less consecutive dates on the small time.

HIGGINS.

REISENWEBER'S

Feb. 9, 1919.

DRAMATIC MIRROR,
239 W. 39th Street,
New York City.

I have an idea that I owe you a vote of thanks for showing me how many friends I have in New York City.

In some of your recent numbers of the *Dramatic Mirror* you have been running a great deal of talk about the originator of jazz and the shimmy dances. At the outset I didn't know anything about it, not aware of the fact that the *Mirror* has gone into the vaudeville field. So you can picture my surprise when fellow performers began phoning to me wanting to know why my name hadn't been mentioned in connection with the origin of the shimmy stuff.

Up to date I have had at least one hundred and fifty performers phone to me about the matter, which means that you must have quite a bunch of readers in the vaudeville line. Judging from the calls I received, I suppose if one could telephone across the continent for a nickel, I would be kept busy answering phone calls.

Just the same I sincerely thank you for being the means of letting me know that I have so many friends in vaudeville willing to go to the trouble of phoning me after reading the articles in your paper. From now on I assure you that I'll never miss reading a copy.

Very truly yours,

Sophie Tucker.

OF COURSE!

I'm in the movies now
OLD BILL

THE BETTER 'OLE'

AT WORLD FILM EXCHANGE
ONLY

ALBOLENE



NO make-up poisoning! Pure, gratifying, safe, ALBOLENE is what you should use always to remove make-up, because it keeps the skin in good condition.

It has been famous for years as the foremost product of its kind.

For the make-up box 1 and 2 ounce tubes. Also in 1/4 and 1 lb. cans.

ALBOLENE is sold by druggists and dealers in make-up. Write for free sample.

McKESSON & ROBBINS

Manufacturing Chemists
Est. 1833

91 Fulton Street New York

MERCEDES LORENZE says:

"The FACIAL TREATMENT is absolutely the most beneficial I have ever had. It's wonderful."

Try one at

Stasia Moore's Beauty Shop

221 West 49th Street
New York CitySOUVENIR
POST CARDS
and BOOKLETSReproductions of Individuals
Scenes, Companies, etc.Quantities 1000 and Up
Best and Cheapest Method

A. M. SIMON

Est. 1903

32 Union Square, New York City

TRI A TRIANGLE TUNE

Wilber Sweatman's Sensational Rag

Writer of "Down Home Rag"

"THAT'S GOT 'EM"

The Snappiest Fox Trot Ever Written

Just recorded by Sweatman's Jazz Orchestra for the Columbia records.
Special price 15c. Send for it now.

It will make you a member of our orchestra club and you will receive one new number every month.

TRIANGLE MUSIC PUB. CO.

105 WEST 43RD STREET

NEW YORK CITY

TRI A TRIANGLE TUNE

Evangeline Weed

PRODUCTIONS, INC.

PRODUCERS—DIRECTORS—MANAGERS

Now Located in New Offices

KNICKERBOCKER THEATRE BUILDING
116 WEST 39th STREET, NEW YORK CITYTHE MARKET PLACE
IS ON PAGE 366"BAL" BUILT BAGGAGE
BUILT WITH A CONSCIENCE
William Bal Co., 145 W. 45th St., N.Y.C.

VAUDEVILLE DATES AHEAD

Week of March 3—Week of March 10 in Parenthesis

NEW YORK: ALHAMBRA—3 Darling Sisters (Bklyn. Orpheum); Fisher Co., Sally (N. Y., Royal); Ingels, Jack; Libonati (N. Y., Colonial); Riley, Wm. J. (N. Y., Colonial); Rock & White. **HARLEM OPERA HOUSE**—1st half: Gluck Jazz Band; Godfrey & Henderson 2d half: Ajax & Emily; Gillen & Mulcahy; Melville & Marr. **COLONIAL**—Barnes, Stuart; Carus, Emma; Gardner Trio; Cecil Lean also Cleo Mayfield; Lieut. Pat. O'Brien; 4 Readings; Sharrocks, The; Stephens, Emma; Toney & Norman. **PALACE**—Boyle & Brazil; Chilson-Ohrman; Dean & Co., Julia; Fay, Frank; Howard's Animal Spectacle; Jackson, Joe; Petrova, Olga; Steadman, Al & Fanny; Timberg & Co., Herman. **PROCTOR'S 5TH AVE.**—1st half: LeGrohs, The; Moore & Co., Jean; Patton & Marks; Yerkes Marimbo Band; 2d half: Tony; Hender, Henri. **PROCTOR'S 23RD ST.**—1st half: Ajax & Emily; 2d half: Goldfrey & Henderson; Mr. & Mrs. Ned Monroe. **PROCTOR'S 125TH ST.**—1st half: Gillen & Mulcahy; Miller & Bradford; Talma, Norman; 2d half: Lawrence & Davis; Lindsey & Townley. **RIVERSIDE**—Baker, Belle; Dazie (Balto., Maryland); Dika, Juliet; Edwards Co., Gus.; LaMaire & Hayes; Rajah (N. Y., Royal); Zarrell Co., Leo (Bklyn. Orpheum). **ROYAL**—Beeman & Anderson (Bklyn. Bushwick); Glason, Billie; Howard & Sadler; McKane & Co., Mabel; Reeves & Co., Billie; Rock & White; Rosley & Dooley.

BROOKLYN: BUSHWICK—Bryon & Broderick (Phila., Keith); Girl in the Air; Goodrich Co., Edna (Wash., Keith); Hamilton, Alice; McGivney, Owen (N. Y., Alhambra); Mullen & Coogan; Norton & Lee (Phila., Keith); Renault Frances (Boston, Keith); Thornton, J. & B. **GREENPOINT**—1st half: J. Kern Brennan & Bert Rule; Carr & Co., Eddie; Emmett, Eugene; Guivan, John; Rucker & Winifred; The Philmers; 2d half: Halen & Hunter; LaRue & Dupree; McCormack, Barry. **ORPHEUM**—Art (N. Y., Alhambra); Conway & Fields; Dobson Co., Frank (Bklyn. Bushwick); Gliding O'Mearas; 4 Haley Sisters (Phila., Keith); Kennedy, Frances (Balto., Maryland); Olsen & Johnson; Toto. **PROSPECT**—1st half: Colour Gems; Hallen & Hunter; LaRue & Dupree; 2nd half: Mastersingers; Patton & Marks.

ALBANY: PROCTORS—1st half: Adrian; Day & Neville; Doreb & Russell; Century Review; Mann, Ben & Hazel; Masters & Kraft; 2d half: Brown & Co., Geo.; Green Co., Harry; Lamb, Alec & Dot; Mumford & Stanley; Rooney & Bent.

ALBANY: ORPHEUM—1st half: Coleman & Co.; Hadji Simbola & Co.; Kinkaid Kilties; Largay & Snee; McKilley, Neil; 2d half: McLane & Gates; Billy Schoen.

AUBURN: JEFFERSON—1st half: 5 Avallons; Burke Touhey Co.; Davis & Greenlee; Rosamond & Dorothy; 2d half: Dugan & Raymond; Mitchells, The; Roberts, Roth; Vail & Co., Bobby.

BALTIMORE: MARYLAND—DuBois, Wilfred; Lively 3; Lord & Fuller; Lyons & Yosco (Phila., Keith); Royce, Ruth (Lowell, Keith).

BOSTON: BOSTON THEATRE—Boland & Ray; Dana Bruch & Co.; Milo; Shepard & Ray; Whirlwind Hagans. **KEITH'S**—Belleclaire Bros.; Lorraine, Lillian; Montgomery & Allen; Doc O'Neill (Prov., Keith); Shellah Terry Co.; Very Good Eddie (Prov., Keith); White Co., Geo.

BINGHAMTON: STONE—1st half: Girl from Milwaukee; Sterling Saxophone 4; White & West; 2d half: Bowman & Brooks; Healey, Eddie; Kerslakes Pigs.

BROCKTON—1st half: Hayden & Co., Tommy Madison & Winchester; 2d half: Chief Caupolican; Stagpole & Spier; Wilson Bros.

BUFFALO: SHEA'S—Adler & Co., Felix (Toronto, Shea); Bailey & Cowan (Toronto, Shea); Brads, The (Toronto, Shea); Robbs & Nelson (Toronto, Shea); Earl & Girls, Bert (Toronto, Shea); Haig & Lockett (Toronto, Shea); Juliette (Toronto, Shea); Lamar, Leona (Toronto, Shea).

CAMP DEVENS—Country Girl, The; Curzon Sisters; Florette; Hall & Gibson; Havel & Co., Arthur; LaMarr, Harry; Variety 4, The.

CANTON: LYCEUM—4 American Beauties; Amoros Sisters; Haines & Co., Robt. T.; Martelle; Moore & Girls; Tom; Wilson, Frank.

CHELSEA: OLYMPIA—2d half:

Childs, Janet; Willis, Gilbert & Co.

CINCINNATI: KEITHS—Dray's Monkeys; Gordon, B. & H.; Gray & Bryon; Imhoff, Conn & Corenne; McFarlane, Geo. (Indpls., Keith); Melnotte & Leedum (Buffalo, Keith); Ware, Heien (Indpls., Keith).

CLEVELAND: KEITHS—Bowman & Shea; Hoffman, Gertrude (Pitts., Davis); Jackley, Helen (Dayton, Keith); Lewis, Henry (Pitts., Davis); Study in Sculpture (Pitts., Davis); Sweeties; Watts & Co., Jas. (Dayton, Keith); William & Wolfus.

COLUMBUS: KEITHS—Dolan & Lenhan (Tole., Keith); Hines, Harry; Mack Co., Wilbur; Marconi & Fitzgibbons (Tole., Keith); Watson Co., Harry; Van Cellos; York's Dogs.

DAYTON: KEITHS—4 Ankers; Clifford & Willis; Crumit, Frank (Cleve., Keith); Decker Co., Paul; Lee & Cranston; Nichols, Nellie V. (Detroit, Temple); Scotch Lads & Lassies; Tozart.

DETROIT: TEMPLE—Clifton, Herbert; Coleman, Claudia (Rochester, Temple); Fred & Albert; Lydell & Macy (Rochester, Temple); Martyn & Bays; Miller & Lyle; Somewhere with Pershing (Rochester, Temple); Ward & Girls, Will (Rochester, Temple).

DORCHESTER: CODMAN SQUARE—1st half: Francis & Eldon; Garcinetti Bros.; LaRosette Girls, The; Garcinetti Bros.; 2d half: Dore, Mabel & Johnnie; Latell & Co., Al; Marcel & Lucille; Moffatt & Co., Gladys. **FRANKLIN PARK**—1st half: Barlow, Billie; The Bellthazer Bros.; Penn & Cunningham Sisters; 3 Stewart Sisters; 2d half: Archer, Lon & Jean; McCue, John; The Romas Troupe; Tiller Sisters, The.

EASTON: ABLE OPERA HOUSE—1st half: Bernard & Duffey; Candy Shop; Emmett, Georgia; Kelso & Leighton; 2d half: Arras Sisters; Two Jesters.

ELMIRA: MAJESTIC—1st half: Franks & Norman; 5 Martins; Valmore, Gladys; 2d half: Barron's Midget Horses; Gruet, Kramer & Gruet; Lillie, Carrie; Little Nurses.

ERIE: COLONIAL—Capt. Barnett & Son; Bison City 4; Fay, Eva; 4 Morah Sisters; Shields, Frank.

FALL RIVER: EMPIRE—1st half: Cleavelands, The; Broadway Today; Latell & Co., Al; Leipsig, Nate; 3 Mel-fords; 2d half: Diamond-Brennan; Garcinetti Bros.; 4 Keltons; Murray & Birge; Revue Comique.

GRAND RAPIDS: EMPRESS—Aerial Mitchells (Tole., Keith); Davis, Helene; Foyer, Eddie (Tole., Keith); Grapewin, Chas. (Detroit, Temple); Morton & Glass.

HAMILTON: KEITH'S—Adair, Jeanette; Adonis & Day; Ebs, William; Hickman Bros. (N. Y., Riverside); Hughes, Mrs. Genece (Cleve., Keith).

HARRISBURG: MAJESTIC—1st half: Crosby's Corners; Kilkenny Duo; McLane & Gates; Schoen, Billy; 2d half: Hadji Simbola & Co.; Kinkaid Kilties; Largay & Snee; McKinley, Neil.

HAVERHILL: FEDERAL—1st half: Allen & Moore; Belle & Gray; Gilbert & Kenney; Holmes & Holliston; Moran & Wiser; 2d half: Australian Woodchoppers; Harrison, Minnie; Macart & Bradford; Nixon & Norris; Penn & Cunningham Sisters.

INDIANAPOLIS: KEITH—Albright, Bob (Dayton, Keith); Clark, Sylvia (Louisville, Keith); Hands Across the Sea (Louisville, Keith); 3 Jahans (Cincinnati, Keith); Laurie & Bronson (Keith, Louisville); Millar Co., Billy; Martyn & Florenz.

FREE Latest
Issue of
HOW TO MAKE-UPSTEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

Write or Call

M. Stein Cosmetic Co.
120 West 31st Street, New York

ITHACA: STAR—1st half: Healey, Eddie; Kerslake's Pigs; Luba Meroff Trio; 2d half: Girl from Milwaukee; Sterling & Saxophone 4; White & West.

JERSEY CITY: KEITH—1st half: Cecile & Bernice; Clayton the Mystic; Courtenay & Co.; Minerva; Gould, Frank; 2d half: Clayton the Mystic; J. Kern Brennan & Bert Rule; Norman Dalma

LOUISVILLE: KEITH'S—4 Boises (Indpls., Keith); Bowers, Walters Co. (Indpls., Keith); Connelly, E. & J. (Cincinnati, Keith); Crawford, Clifton (Cincinnati, Keith); McDonough, Ethel (Grand Rapids, Empress); Nora & Davis.

LOWELL: KEITH'S—Darrell & Edwards; Greene & Delier (Portland, Keith); Greene & Parker; Hayward Co., Jesse (Portland, Keith); Toots Tala & Co. (Portland, Keith); Walton, Bob; Ziska & King (Portland, Keith).

LYNN: OLYMPIA—1st half: Dickin son & Deagan; 3 Eddies; LePoilu; Stag pole & Spier; 2d half: Havel & Co.; Nakea Japs; Reynolds Donegan & Co.; Willing & Jordan.

MANCHESTER: PALACE—1st half: Chief Caupolican; Dore, Mabel & Johnny; Macart & Bradford; Nixon & Norris; Reynolds Donegan Co.; 2d half: Allen & Moore; Curzon Sisters, The; Dickinson & Deagan; Hall & Gibson; Oklahoma 4.

MONTREAL: KEITH'S—Darrell, Em ily (Hamilton, Keith); Gruber's Ani mals; Ishikawa Japs; Kitner & Reaney; Moss & Frye (Hamilton, Keith) Powell Co., Katherine (Hamilton, Keith).

MOUNT VERNON: PROCTOR'S—1st half: Appollo Trio; Tony; 2d half: Colour Gems; Grindell & Ester; The Philmers.

NEW BEDFORD: OLYMPIA—1st half: Chase & LaTour; Diamond & Bren nan; Four Keltons; Romas Troupe, The; Wardell Bros. & LaCoste; 2d half: Clevelands, The; Guerro & Carmen; La Rosette Girls, The; Variety 4, The.

NEWPORT: OPERA HOUSE—1st half: Moffatt & Co.; Gladys; Prince Jovedale & Co.; Samsted & Marius; Tur relley; Wilson Bros.; 2d half: Bellthazer Bros.; Broadway Today; Prince Jove dale & Co.; Wardell Bros. & LaCoste; Work & Keit.

NORWICH: DAVIS—1st half: Guerro & Carmen; Marcel & Lucille; Work & Keit; 2d half: Three Eddies; Madison & Winchester.

PASSAIC: PLAYHOUSE—1st half: Dunham & Edwards; Hawkins, Lew;

Lawrence & Davis; 7 Musical Spillers; Sylvester Family; 2d half: Coy de Trickey; Everett, Sophie & Harvey; Felix & Co., Geo.; Havelocks, The; Whitelaw, Arthur.

PHILADELPHIA: KEITH'S—Adair Co., Jean; Clark & Co., Johnny Harris; Martion (Prov., Keith); Lady Alice's Pets; Morris & Campbell; Robbins (Balto., Maryland); Russell, Lillian; Whitfield & Ireland (Bklyn, Orpheum); Yip Yip Yaphankers (Prov., Keith).

PITTSBURGH: HARRIS—Fred Fer dinand; Pinard & Dudley; Sloan & Moore; Tetsuarri Japs. KEITH'S—Bern ard, Jos. E., Clark, A. & M.; Clayton, Bessie (Youngstown, Hippo); Degnan & Clifton; Duncan Sisters; Moran & Mack (Columbus, Keith).

PORTLAND, Me.: KEITH'S—Arnold & Allman; Connelly & Webb; Gordon & Rica (Phila., Keith); Oliver & Olp; Peter son, Kennedy & M.; Swift & Kelly; Wal len & LaFavor.

PORTSMOUTH: COLONIAL—1st half: Bellday, The; DeReumont; Dunn, 2d half: Bellday, The; DeReumont; Dunn, Jimmie; Chas. Henry's Pets.

PROVIDENCE: KEITH—Avon 4 (Montreal, Keith); Chalfonte, Lucille; Challen & Keke (Phila., Keith); Jones & Greenlee; Mack & Co., J. C.; Morton & Nichols; Newhoff & Phelps; Weaker One (N. Y., Palace).

READING: HIPPODROME—1st half: Two Jesters; Miss Manhattan; 2d half: Candy Shop; Cook & Savo; Maria.

ROCHESTER: TEMPLE—Adroit Bros.; Burkhart, Maurice; Herron Co., Eddie; Mignon (N. Y., Alhambra); Not Vet Marie (Buffalo, Shea); Sylvester & Vance; Togen & Geneva.

SALEM: FEDERAL—1st half: Archer, Lon & Jean; Australian Woodchoppers; 2d half: Gilbert & Kenney; LePoilu; Moran & Wiser.

SCHENECTADY: PROCTOR'S—1st half: Gingras & Co., Ed; Hoey & Lee; Knowles, Dick; Oh Auntie; Sherman De Forrest Co.; 2d half: Ashley & Skipper; LaBernico & Co.; Masters & Kraft; Wil ber, Raymond; Wood & Wyde.

SHAMOKIN: OPERA HOUSE—1st half: Francis & Love; Held, Wilbur; Little Nurses; 2d half: Hadji Imbirk Troupe; Smith & Garfield.

STAMFORD: ALHAMBRA—1st half: Faust & Bro., Minnie; Prvt. Willie Fields; Leighton & Co., Jean; Pond & Swift; 2d half: Ahrens, The; Hawkins, Lew; Mar tin & Co., Jack; Thorndike & Curran.

SYRACUSE: CRESCENT—Benny One; Brown's Highlanders; Frank & Norman. Help, Police; 3 Kasher Girls; McLough lan & Evans; Nelson's Animal Actors; Valmore, Gladys. TEMPLE—1st half: Ashley & Skipper; Dugan & Raymond; LaBernica & Co.; Ross Wise & Co.; Wil bert, Raymond; Wood & Wyde; 2d half: Gingras & Co., Ed; Hoey & Lee; Knowles, Dick; Oh Auntie; Rosamond & Dorothy; Sherman & DeForrest Co.

TOLEDO: KEITH'S—Balfrey, Hall & Brown; Kimterly & Page (Dayton, Keith); Mazier & Thompson (Dayton, Keith); 3 Rosaires; Rose & Moon; Tan guay, Eva (Columbus, Keith); Texas Comedy 4 (Grand Rapids, Empress).

TORONTO: HIPPODROME—Gale & Coyne; Laing & Green; Storm & Co., Some Baby; Synco. SHEA'S—Ball & Bro., Rae; Clinton & Rooney (N. Y., Alhambra); Duffet Co., Bruce (Boston, Keith); Hyams & McIntyre (N. Y., Al hambra); Martelli (Hamilton, Keith); Royal Gascoynes (Detroit, Temple); Smith & Austin.

TROY: PROCTOR'S—1st half: Brown & Co., Geo.; Green & Co., Harry; Mitchells, The; Mumford & Stanley; O'Donnell & Blair; Rooney & Bent; 2d half: Century Review; Day & Neville; Davis & Greenlee; Doron & Russell; Mann, Ben & Hazel; Ross Wise & Co.

UTICA: COLONIAL—1st half: Grey & Sister, Mona; Elkins, Fay & Elkins; Thorne & Co., Harry; 2d half: Elliott, Billie.

WALTHAM: WALDORF—1st half: Melody Garden; Renzettas, The; 2d half: Hayden & Co., Tommy; 3 Stewart Sisters.

WASHINGTON: KEITH'S—Beyer Co., Ben; Dresser & Gardner; Dukane & Co., Harold; Morton, Clara; 4 Mortons (Balto., Maryland); Rita-Mario Orchestra.

WILMINGTON: GARRICK—Jesson & Jesson; Millano, Frank; Southern, Dor othy; Yankee & Dixie; The Sheldons.

YORK: OPERA HOUSE—1st half: Cook & Savo; Maria; Reel Guys, The; Wheeler Bros.; Whitman & Co., Mabel; 2d half: Coleman & Co.; Crosby Corners; Kilkenny Duo.

YOUNGSTOWN: HIPPODROME—Flirtation; Benton Co.; Harmon & O'Con nor; Koban Japs (Columbus, Keith); Marx Bros. Co. (Cleve., Keith); Reat & Bros., Petty (Detroit, Temple); Wood, Young & Phil.

Tucker; 2d half: Allen, Nora; Coscia & Verdi; Loyal Dogs; Very Good Eddie. PLAZA—1st half: Brown's Constables, Tom; La Emma & Boyd; Peddrich & De Vere; Wolsey & Boyne; 2d half: Dorothy & Buster; Hudson & Co., Larimar; Joyce & Lewis; McGowan, Frank.

HARTFORD: POLI—1st half: Hudson & Co., Larimar; Lorraine, Oscar; Lucas & Co., Jimmy; Mattus & Young; Morris, Jessie; Scranton, Harry & Anna; 2d half: Armstrong & Schramm, Leuts.; Dorothy & Shelia, Gladys; King & Brown; Nugent & Co., J. C.; Simmons & Bradley; Ward, Tom & Dolly.

NEW HAVEN: BIJOU—1st half: Asahi Troupe; Dorothy & Buster; For Love & Money; Joyce & Lewis; McGowan, Frank; 2d half: Clark & Francis; Heath's Revue; Bobby; La Emma & Boyd; Lorraine, Oscar; Ped drick & De Vere. PALACE—1st half: Corsia & Verdi; Harrison, Minnie; Loyal's Dogs; Very Good Eddie; 2d half: Arco Bros.; Boland, Rita; Clark, Hughie; Wolsey & Boyne.

SCRANTON: POLI—1st half: Abbott & Co., Pearl; Hart & Co., Billy; Lillian & Equillo Bros.; Sweet, Chas. R.; West on & Eline; 2d half: Alman & Nevins; Bostock's Riding School; Marshall & Candy, Wayne; Tsen Mei, Lady; Wire & Walker.

SPRINGFIELD: PALACE—1st half: Gladys, Dor. & Sheila; Guilano & Mar gurite; Ernie & Ernie; Harkins & McClay; Rinaldo Bros.; Speare & Co., Fred H.; 2d half: Asahi Troupe; Bene dict & Co., Kingsley; Gray & Parker; Marr & Dwyer Girls; Morris, Jessie; Rome & Cox.

WATERBURY: POLI—1st half: Arm strong & Schramm, Leuts.; King & Brown; Remington & Co., Joe; Ward, Tom & Dolly; 2d half: Guilano & Margurite; Lucas & Co., Jimmy; Mattus & Young; Scranton, Harry & Anna; Speare & Co., Fred H.

WILKESBARRE: POLI—1st half: Allman & Nevins; Bostock's Riding School; Marshall & Candy, Wayne; Tsen Mei, Lady; Wire & Walker; 2d half: Abbott & Co., Earl; Hart & Co., Billy; Lillian & Equillo Bros.; Sweet, Chas. R.; Weston & Eline.

WORCESTER: PLAZA—1st half: Allen, Nora; Claire & Atwood; Nugent & Co., J. C.; Rose & Cox; 2d half: For Love and Money; Harkins & McClay; Hayward & Co., Harry; Reed & Tucker. POLI—1st half: Benedict & Co., Kingsley; Clark & Francis; Clark, Hughie; Marr & Dwyer Girls; Simmons & Bradley; 2d half: Berry & Sister, Lieut. H.; Brown's Constables, Tom; Ernie & Ernie; Rem ington & Co., Joe; Rinaldo Bros.

Poli's Circuit

BRIDGEPORT: POLI—1st half: Arco Bros.; Gray & Parker; Heath's Revue, Bobby; Hayward & Co., Harry; Reed &

SMITH HITS

"SPOONLAND"

(A Wonderful Ballad)

BY THE WRITERS
OF NOURMALEEN
AND THE WHALE
OF A BIG TIME HIT

"MELINDY"

(Ma-Ma-Ma-Lindy)

A STUTTERING
COON COMIC THAT'S
A SCREAM FROM
START TO LAST LINE

Professional Copies On Request

H. E. SMITH PUBLISHING CO.

New London, Conn.

Plant Building



HOTEL DEWEY

WASHINGTON D. C.

IN order to meet after-war conditions the DEWEY HOTEL, situated in that exclusive residential section, at 14th and L Streets (5 minutes' walk from the White House), has opened its doors to transient guests.

For many years the Dewey has been the official residence of Senators and those prominent in official life of the Capital. The accommodations are limited, and only those whose presence will be compatible with its clientele will be accepted. It will be best to make reservations by letter.

Room tariffs, illustrated brochure, restaurant charges and other information may be secured by writing

FRANK P. FENWICK

SURE! IT IS
ON
PAGE 366

REMOVAL NOTICE OF
THE PROFESSIONALS'
FAVORITE DENTIST
DR. N. GOTTSEGEN
221-223 West 57th Street
Two Doors East of Broadway
Phone Circle 1957 New York City

HOTEL BINGHAM PHILADELPHIA

In the Center of Everything

Large, well lighted and comfortable rooms. Hot and cold running water in every room. Only hotel having direct Subway and Elevated connection with all railroad stations, ferries and department stores.

Roof Garden. Club Breakfast. Special Luncheons.
Rooms without bath \$1.50; with bath \$2.00 up

FRANK KIMBLE, Manager

WHERE'LL WE GO TONIGHT

Hotel Martinique

Gus Edwards, ever in search of novelty, has sprung the idea of a voting contest in his "Springtime Version of Attaboy," at the Hotel Martinique. Its instigation is for the discovery which are the most popular principals and chorus girls in the new Revue. The chorus girl who is winner will be promoted to a leading part, while the fortunate principal will receive an increase in salary.

Gossler's

Jack Bergman, a one-time member of Denman Thompson's "Old Homestead," is appearing nightly in "Chuckles," the successful revue at Gossler's. This show has also several new songs added to it. One of them, "Welcome Home," is sung by Mary Boyle. Broadway Jones and his Jazz artists still keep diners amused, and Miss Louise Taylor is making a popular hostess.

Hotel Bingham, Philadelphia

Hotel Bingham has become very popular with actors visiting Philadelphia. Manager Frank Kimble, one of the most efficient hotel men in the East, lays special emphasis on his personnel seeing that all professionals are made to feel at home. Its location is promptly accessible to all theatres.

Reisenweber's

The new edition of Revue of 1919 has immediately won the favor of the patrons of this popular restaurant. The costumes are magnificent, the lighting effects dazzling, and the music excellent. Midgie Miller, the soubrette, in her new role adds new laurels. Loretta Rhodes, the prima donna, sings in her usually good voice. Novel dances are introduced by Margaret Severin, and the Crane Sisters make their Broadway debut with a decided hit.

Terrace Garden Dance Palace

Terrace Garden Dance Palace, under the direction of Evelyn Hubbell, formerly business manager for Irene Castle, has become one of the most popular dancing centres in New York. Dancing instructions may be had there.

Thomas Healy's Golden

The new Victory Revue at Thomas Healy's Golden Glades is the most elaborate one ever sponsored by Mr. Healy. It is in two parts. The ice skating revue features list such skating stars as Elsie Paulsen, Cathleen Pope, Judels and Peterson, and Healy's famous skating sextette. While tabloid musical comedy personnel consists of Helen Hardick, Bly Brown, Yvonne Farle and Harry Francis.

Cafe de Paris

Cafe de Paris is enjoying the greatest dancing success since it has been established

Hotel Dewey, Washington,

The Hotel Dewey has opened its doors to transient guests. It is situated in an exclusive residential district, yet convenient to all theatres and points of interest.

PLAY DATES AHEAD

ADAM AND EVE; Washington Mar 3-8—ATTA BOY; Cleveland Mar 3-8—BETTER 'OLE, CO. "B"; Winnipeg Mar 3-6, Saskatoon 10-12, Regina 13-15—BETTER 'OLE, CO. "C"; Boston indef—BETTER 'OLE, CO. "D"; Phila indef—BETTER 'OLE, CO. "E"; Chic indef—BIG CHANCE; Washington Mar 3-8—BUSINESS BEFORE PLEASURE; Chic indef—CHU CHIN CHOW; Chic indef—CROWDED HOUR; Boston indef—FIDDLERS THREE; Chic indef—FRIENDLY ENEMIES; Phila indef—GIRL BEHIND THE GUN; Chic indef—GOING UP; Phila indef—GOING UP; Chic indef—HAPPINESS; Cleveland Mar 10-15—HELLO ALEXANDER; Boston indef—HONOR OF THE FAMILY; Omaha Mar 3-5, Sioux City 6, Des Moines 7-8—JACK O' LANTERN; Boston indef—KEEP HER SMILING; Minneapolis Mar 2-8—MASQUERADER; Chic indef—MAY-TIME; Minneapolis Mar 16-22—OFF CHANCE; Toronto Mar 3-8—OH, LADY, LADY; Chic indef—OH, LOOK; Phila indef—OVERSEAS REVIEW; Chic indef—PENROD; Chic indef—POLLY WITH A PAST; Boston indef—RAINBOW GIRL; Washington Mar 3-8—SAVING GRACE; Bay City Mar 3, Kalamazoo 4, Battle Creek 5, Lansing 6, Grand Rapids 7-8—SCANDAL; Chic Mar 3 indef—SEE YOU LATER; Cleveland Mar 2-8, Toronto 10-15, Buffalo 17-22, New York 24 indef—SEVENTEEN; Chic indef—SHE WALKED IN HER SLEEP; Washington Mar 2-8, Bridgeport 10-11, New Haven 12-15—SLEEPING PARTNERS; Chic indef—SO LONG LETTY; Edmonton Mar 3-5, Calgary 6-8—TAILOR MADE MAN; Phila indef—TAKE IT FROM ME; Boston indef—THIRTY DAYS; Chic Mar 3 indef—TIGER ROSE; Chic indef—TILLIE; Chic indef—TUMBLE IN; Phila indef.

E. F. ALBEE, President

J. J. MURDOCK, General Manager

F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR

Founders

Artists Can Book Direct by Addressing S. K. Hodgdon

SMITH HITS

Professional Copies

of Our Publications That

"Clear the
Way"

"Amorita"

"Peace, the
New Dawn"

**ARE ESPECIALLY
SUITED TO
PHOTOPLAYING**

"My Killarney
Rose"

"Nourmaleen"

"You Are the
Dandy Flag"

Sent On Request

H. E. Smith Publishing Co., Plant Bldg., New London, Conn.

**FORTY YEARS OLD
THIS SPRING AND GOING
STRONGER EVERY DAY**

☪ Dramatic Mirror is going to celebrate its fortieth birthday by publishing the biggest, liveliest, most striking issue of an amusement paper ever brought out.

☪ It will beat even the great Christmas Number.

☪ Get Ready for it! Out the first part of April!

PHOTOPLAY MUSIC

Conducted by
MONTVILLE
MORRIS
HANSFORD

PLAYING OF COMEDY FILMS FEATURE OF WEEK DURING REVIVAL OF EARLY CHAPLINS

By PHILIP EDWARDS

THE past week's revival of certain Chaplin comedies in New York sets a precedent to an extent not before attempted in high class motion picture houses. It also brings up the question of music for comedies in a somewhat more definite manner than heretofore. Comedies, and particularly the Chaplin brand, require much care in the musical setting. So a precedent has been set for both the picture and the music.

This leads to the thought that maybe in future years, if we come to have screen classics worthy of revival at different periods, we shall also have certain set scores for them; which again leads to the thought that perhaps in future years one can purchase a set orchestration for comedies of the Chaplin type along with the film. So far as I know, no one has yet worried over publishing scores for the so-called slap-stick comedy.

There is no question that the proper musical setting for a comedy adds fifty per cent. to its effectiveness. A comedy run in silence is very foolish to look at; noise of any sort added to this gives a laugh or two; actual music of a descriptive character added to a good comedy adds a hundred per cent. to the effect. But this does not mean that the comedy is to be over-played. The picture can be made ridiculous just as easily as effective by the music. But there are certain trap players who have much talent in following the evolutions of comedies of the kind in question. They seem to feel just what sort of musical stunt fits the action. Their program becomes artistic and enjoyable, so that one waits for the music to put the action over. And the odd thing about it is that the second time one watches a comedy with an excellent setting it is as funny as the first time.

Second Hearing Best

In fact, the music probably sounds funnier upon second hearing, because the trap player has improved his program. It is impossible to lay out a perfect program at the first performance. Situations present themselves at the second and third showing which have obvious musical presentation, and the drummer works them out in two or three days.

In "A Night at the Show," the first of the revival pictures shown at the Rialto, there is much chance for fun from the orchestral standpoint. The orchestra in the comedy does some funny stunts which can be followed by the theater orchestra. There is a scene of a clarinet going through a warming up; then a tuba gets in front of Chaplin, into which goes his match and then his gloves. Of course, when the player comes

to blow, the tone must be a combination of gurgle and rattle. It is easy to imitate this, either with a trombone or cornet, for it is scarcely to be expected that a theater orchestra will have a tuba, or any sort of horn approximating the size of the one in the comedy. Without this imitation, the scene would be a very poor laugh producer, or at least not half so effective. Then, when the director comes up in front of Chaplin and starts the beat, he hits Chaplin in the face. At this point a magnificent chord can be crashed out by the orchestra or organ, and then for the fight that immediately begins the usual agitato or rapid movement would be played.

Then comes the episode of the dancer, for which the usual Oriental dance can be used. The snake scene was not used at the Rialto. But this was more than made up for by the effectiveness of the duet between the two men, one big and the other little. *What Are the Wild Waves Saying?* was the composition used, played as a duet between the first trumpet and trombone. The bassoon played the introduction.

Trumpet Used Effectively

The trumpet player used brilliant variations for the final climax, while the melody was being carried by the trombone. After a few views of the picture the brass players ought to get all there is out of this scene and make it screamingly funny. For the neutral scenes in such comedies, one-steps, fox-trots, and the like can be used, but not played too loudly. As a matter of fact, all the rules that apply to the playing of a feature apply equally to a comedy of the type cited here. Some comedies are just as subtle as bigger pictures and require just as much care in the musical setting.

It is an odd fact that formerly the big houses on Broadway never paid any particular attention to playing the comedies from the standpoint of the traps. But lately this method has been taken up and developed to a high state, especially at the Rivoli Theater. Max Manne, who attends to the traps at that theater, takes a great interest in the comedies and adds much value to their presentation. Studying up the comedy is an art and requires skill. It also requires many traps and different machines to make a noise like anything on the earth. Sometimes it requires invention. An inventive trap man can make many imitations from a small number of traps.

To sum it up, a man with long experience is a valuable adjunct in comedy work from the orchestral standpoint. The revival referred to at the beginning of this article, and the fact that comedies are more and more in demand on Broadway, are proofs that fun is at a premium.

RIALTO—NEW YORK

Lively Music for "The Girl Dodger"—Special Program for Chaplin Revival

Last week marked a Chaplin revival at the Rialto. "A Night at the Show" was presented with a special musical setting by Hugo Riesenfeld. Several of Chaplin's older comedies will be given at this house in an effort to show that good things never grow old. The packed house proved the popularity of the idea. The regular overture was a selection from "Faust."

Dr. Leonard S. Sugden gave the second of his wonderful Alaska series, with an appropriate and witty talk. The Rialto Magazine showed many interesting current events. A big battleship scene was accompanied by Sousa's *Hippodrome March*, and a hospital with babies was made real by Brahms' *Cradle Song*.

The feature, Charles Ray in "The Girl Dodger," roused the big audience to bursts of laughter, particularly the last half. Starting off with the Dreamy Dub in college, the orchestra played *College Life*; and among others were *Waltz We Love*, *Full of Dash*, *Tremolo Trot*. The theme used was *Melody* by Huerter.

The Chaplin comedy was shown to many good characteristic numbers. Those *Charlie Chaplin Feet*, *In Holland*, *Valse Bleu* and others. The funniest musical touch was the duet between Dot and Dash, during which the trumpet and trombone played the old duet "What Are the Wild Waves Saying?" All these musical numbers were excellently adapted to the screen action of this comedy and added much to the fun.

The orchestra contributed a light number by playing selections from "Chu Chin Chow" after the feature. James Harrod sang Lalo's *Aubade* from "Le Roi d'Ys." The closing organ solo was Sullivan's *Lost Chord*.

IS THAT SO!

Clarence Reynolds replaces Arthur Jones at the organ, T. & D. Theater, Oakland, Cal.

Eddie Horton has become connected with the California Theater, San Francisco, and last week took over the duties of solo organist.

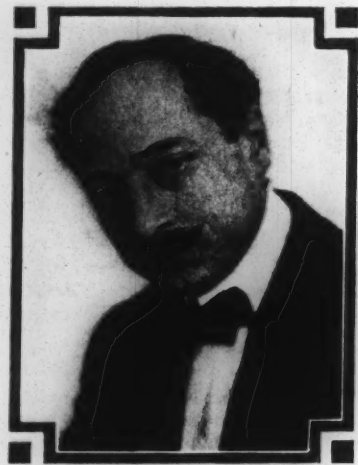
Frank Reynolds, formerly of the Auditorium orchestra, is in charge of the new pipe organ at the Alhambra Theater, Newark, O.

Edward Benedict, formerly of the California Theater, San Francisco, Cal., has left to take over the organ duties of the Rialto Theater, Tacoma, Wash.

E. P. Russell, associate organist at the California Theater, San Francisco, leaves to take over organ duties at a Seattle house.

Edwin House is now organ master at the Strand Theater, San Francisco, Cal.

Cecil Teague replaces Louis Diamond at the Coliseum Theater, San Francisco, Cal.



Witzel

NICOLA DONATELLI

Who conducts the forty-piece symphony orchestra in the California Theater, Los Angeles

SAN FRANCISCO— THE CALIFORNIA

"Mickey" Shown with Song of Same Name

"Mickey," which is being shown at the California Theater, San Francisco, this week, has as its motif mostly syncopated numbers. The song number *Mickey* was the theme and was delightfully rendered in the early parts of the feature by the California Theater orchestra, under the direction of Herman Heller, and was terminated by Eddie Horton, the new organist.

The Pathe scenic, "The Various Movements of an Acrobat," was delightfully interpreted by the new organist. *Waters of Venice*, *Beautiful Ohio* and *Missouri* constituted the waltz numbers that were used in this study.

Mr. Horton at the organ offered Sinding's *Rustle of Spring* and a fox-trot medley of popular numbers. Mr. Horton was brilliantly received by California Theater patrons and at many performances he was called upon to offer another number. He used, *I'm Always Chasing Rainbows* for an encore.

The California Theater orchestra, Herman Heller, conductor, played Kalman's selection, *Sari*. A violin solo, *The End of a Perfect Day*, was given by Mr. Heller. *Li'l Liza Jane*, by deLachau, was also offered.

JAMESTOWN— WINTER GARDEN

Brilliant Setting for "The Road Through the Dark"

At the Winter Garden for the showing of "The Road Through the Dark," featuring Clara Kimball Young, the following beautiful musical setting was arranged by Musical Director Raymond B. Eldred:

Prelude, theme, song *Your Eyes Have Told Me So*, Thorp; selection, *Merry Widow*, Lehar; *Air Francais*, Boroh; *Polonaise*, Tschakowsky; *La Paresseuse*, Ring; *Roses and Butterflies*, Clefo; *Russian Pansy*, *Flower Song*, Langey.

HANFORD'S MUSIC CUES FOR THE BIG FEATURES

"Paid in Full" (Paramount)
Open with rather quiet neutral.
Title: I'm paying you more—somewhat sombre.

T. I'm going to dig a raise—light.
T. He said nothing doing—sombre again.

Growing tense with action.
Jimsy arrives—lighter mood. Slow waltz.

T. Well, Emma deserves—agitato.
T. Sit down and cool off—slow waltz.

T. During the following months—lively.

T. Jimsy's coming up—change to another same style.

Captain Williams enters—rather slow.

T. They've found me out—tense, dramatic, work up.

Joe telephones—sinister, work up.
Emma enters Williams' room—dramatic.

At climax die down to quiet, tender.

T. She's on her way—same mood.

T. Jimsy, wait here—soft dramatic to action.

T. I'm wise—work up to heavy, agitato for struggle.

T. After Time—soft tender theme.

"Faith" (Metro)

Love theme suggested: *Nocturnette*, D'Evry (Schmidt).

Open with theme, not too slow.
Title: It's 12:30, please—a soft waltz.

T. Not unloved; there is one—theme.

T. And that every pupil has—light for children.

T. The little cottage—soft, quiet.

T. Only you could forgive—rather dramatic.

T. Looked just like an—slow romance.

T. Oh, no, it's most important—a light intermezzo.

George takes out purse—rather dramatic.

T. My absence condemned me—soft neutral.

T. Then you will go at once—theme.

T. The president of the home bank—rather dramatic.

T. Waiting—theme.

T. Punctuality was one—neutral, strong rhythm.

T. She'll wait for me—theme.

"The Better 'Ole" (World)

Open with English airs.

Title: The Three Musketeers—bravado style; pompous.

At fade-out English airs again.

T. The laughter that keeps—lively to action. (Battle music.)

Soft minor at stretcher-bearers.

T. The soldier poet—light, sweet melody.

T. For some time—neutral.

T. What Old Bill saw—mysterious.

T. Ullo—agitato, short.

T. Between the gusts—mysterioso. Lively for dance.

T. Excuse me—a popular ballad type.

At officers' entrance—silence, then lively.

Old Bill alone—sinister.

Old Bill plays piano—lively.

T. Night in a chateau—sinister.

Old Bill enters—soft.

T. All that night—rather mysterious, agitato.

T. In the morning—neutral.

T. Something is afoot—rather sinister.

T. Give it a good 'ard—light caprice.

Agitato at shots, then soft, tender melody.

At Old Bill—light intermezzo.

T. These are instructions—rather sinister.

At postman—plaintive.

T. Wednesday night—light intermezzo or one-step.

At shots—agitato.

Trench scene—soft, tender.

Spy looks through glass—agitato.

Bill back in trench—rather dramatic.

Soft at guard-house.

T. Headquarters—light, then majestic at officers.

T. What, you say—rather light neutral.

T. And that night—lively. Short agitato, then lively.

T. The old lanes—tender.

T. Further surprises—intermezzo, light.

T. The last hours—soft, tender.

T. Till it's over—lively.

PITTSBURGH—GRAND

Herbert Music Played for "Cheating Cheaters"

The Grand Theater featured Clara Kimball Young in "Cheating Cheaters." *Firefly*, *Stobbe*, was played as an xylophone solo by Byron Galbraith and won much applause. At screening of "Cheating Cheaters," No. 1 from ballet suite *La Source*, by Delibes, was played. The principal theme used throughout the play for the love scenes was *If You Were Only Mine*, Victor Herbert. For some of the dramatic scenes, the *Andante con moto*, from Mendelssohn's *Italian Symphony* was fittingly worked into the musical program by Zoel Parenteau.

Serenade by Arensky was played during some of the light scenes, also *Danse Trepak*, Tschaikowsky; *Danse Caprice*, Greig; *Serenade*, Rachmaninoff and *A Shepherd's Tale*, by Nevin.

WASHINGTON—METROPOLITAN

Dustin Farnum Picture Has Spirited Musical Setting

The special number played by the orchestra, Jesse Heitmuller conducting, this week for "The Man in the Open," with Dustin Farnum, was "The Fortune Teller" selections.

The picture opens with a storm scene, which is appropriately cued with Langey's *storm music*, and as soon as land scenes appear, with horses riding over the plains, Langey's *Allegro No. 2*, with the imitation on the drums of the beats of the horses' hoofs, is taken up by the orchestra. This is followed by *Canzonetta* (Hammer), dominated by the wood-wind. As the horsemen ride into the village, another well chosen allegro of Berge, *Western Scene*, is played. During the cabaret scenes *By the Camp Fire* (Wenrich) is played, followed by *Girl of My Heart*. De Koven's *Nocturne*, followed by *Furioso No. 3* (Langey) during later scenes in the dance hall is also played.

SPECIALLY ADAPTED TO PHOTO PLAYING

<i>Soldier Song</i> , Huerter (martial theme)	Boston Music Co.
<i>Autumn Memories</i> , Hope (slow, quiet moods)	Chappell
<i>Cupidietta</i> , Tobani (light intermezzo style)	Carl Fischer
<i>Mountain Mood</i> , Kriens (big moods)	Schirmer
<i>Squires and Dames</i> , Friml (quaint, old-style)	Schmidt
<i>Legend</i> , Torjussen (slow, majestic)	Schmidt

STRAND—NEW YORK

English Airs with "Better 'Ole"—Baritone Scene

Carl Edouarde, director of the Strand orchestra, arranged a medley of English tunes for his feature last week, when the picturization of the famous stage play, "The Better 'Ole," was presented. Preceding the feature, a basso, Malcolm McEachern, sang "Up from Somerset," an old English song, as a lead into the picture. Manager Plunkett had provided a realistic trench setting for the singer.

Music for a battleship scene in the Strand Topical Review included *Columbia*, *the Gem of the Ocean*, and *Battle Hymn of the Republic*. For a party of French soldiers bridging the Rhine, the famous *March Lorraine* was played. Ralph Brigham used an *Allegretto* by Jores and the *Gavotte de la Coeur*. His closing organ solo was *Magnificat*, by Claussman.

BUFFALO—HIPPODROME

"Shadows" Given Fine Accompaniment at Shea House

A perfectly balanced bill is that offered by Manager Harold B. Franklin at Shea's Hippodrome this week. The feature is "Shadows," with Geraldine Farrar starred. The theme used for this picture is *After Sunset*, by Arthur Pryor. Other numbers noted during the screening are excerpts from "Il Trovatore," the aria from "Madame Butterfly," and *The Angel's Whisper*. In the Western cabaret scenes a number of "jazz" selections give the desired effect. *A Little Story*, by Zimmerman, is another number used to advantage.

The second episode of Maurice Tourneur's "Woman," dealing with the story of Messalina and Claudius in the Roman period, is being shown this week, and *Meditation*, from "Thais," by Massenet, and *Nocturne*, by Tschaikowsky, are two of the principal themes in the musical setting. The comedy is the revival issue of Charlie Chaplin in "A Night at the Show." Selections from "The Madcap Duchess" are used, together with characteristic music required by this style of picture, with the various instruments following the burlesque orchestra introduced in the comedy added realism. "Everywhere with Prizma" and the Hippodrome News closes.

The stage setting this week is a real novelty. It is a reproduction of Baelestieri's painting, "Beethoven's Sonata," and during the unveiling of the work a solo violin plays the *Adagio* from the Sonata with orchestra accompaniment.

RIVOLI—NEW YORK

Several Composers Called Upon for "Paid in Full"

The Rivoli set overture came back last week in the shape of the second and last movements of Tschaikowsky's Fourth Symphony. The orchestra and Erno Rapee had to respond to the burst of applause that greeted the rendition of this work.

The Rivoli Pictorial proved a series of exciting scenes, culminating in a ski-jumping contest with trap effects. For a scene of battleships, the orchestra played *Triumphant March* and *Give A Little Credit To The Navy*; also *Step with Pep*, *Speed 'Er Up*, and for Georges Clemenceau a stirring strain from Ganne's *Father of Victory*.

Pauline Frederick proved a winner in "Paid In Full." For the theme of this play, Hugo Riesenfeld selected *Girl o' Mine*; and among other numbers used were Benoist's *First Love* and Coleridge-Taylor's *Imaginary Ballet*. The orchestra also played *In a Monastery Garden*, by Ketellby.

The comedy was a Mack Sennett, "East Lynne With Variations," and the show closed with an opera solo by Professor Swinnen, an *Allegro Vivace* by Callaerts.

BROADWAY—NEW YORK

Monroe Salisbury Feature Has Varied Program

Manager Kashin of the Broadway is holding over the two Chaplin comedies another week. He has named these "His First and Last." Appreciative crowds have demonstrated that Charlie is a sure winner. The feature is Monroe Salisbury in "The Light of Victory." The overture to be in keeping with this subject is Borch's *Victorious Democracy*, played by the Broadway Symphony Orchestra, James Bradford directing.

Music for the feature included some excellent numbers, among them being *Fighting Tommies* for the opening. The love theme was *Life and Love*. At the cue "War," *Yankee Tars* was played. Later at the singing in the saloon, *Over There* and *Joan of Arc* are called for by direct cues. At the end the cue, "Forgotten," brought forth "Taps."

LOS ANGELES—GRAUMAN'S

Wide Music Range In "Here Comes the Bride"

"Here Comes the Bride," with John Barrymore, is the feature this week. Music cleverly handled accompanying the picture is a great help. Opening with *In a Nut Shell*, it, merges into *Prelude*, *Florindo*, *Serenade*, *La Source*, *Fingal Cave*, *Graciousness*, *Intermezzo*, *Adieu*, *If I Were a King*, *Over Adam*, *Asa's Death*, *Whispering Flowers*, and then a repetition of *Florindo*.

Jesse Crawford plays several very pleasing selections before the Symphony Orchestra concert. They include *I Wonder Who's Kissing Her Now?*, *The Mazurka*, *Beautiful Ohio* and *Yankee Doodle Boy*. On the program he is introducing a selection with lyrics and music by Sid Grauman, manager and owner of the theater, entitled *Au Revoir! Not Good-Bye*.

LIFE IS REEL

The lady and the lariat is May Allison in "Peggy Does Her Darndest" (Metro). Her aim—her eyes indicate—is unerring

Pearl White is cornered by the relentless Wu Fong in "The Lightning Rider" (Pathe). What to do, what to do? is her perplexing problem

Lights and shadows and Mollie King. The scene is from "Suspense" (Ind. Sales Corp.) and Mollie at the moment is the most serious person in the world

They're much too large for Dorothy, they must be the boarder's boots. Dorothy Gish is a sparkling heroine in "Boots," a Paramount picture

All comfy and cosy but a trifle perturbed. But then the title of the play, "The Girl Problem" (Vitagraph) would indicate that Corinne Griffith has not entirely a bed of roses

Marquerite Clark smilingly takes the burden of sympathy upon her youthful shoulders in "Mrs. Wiggs of the Cabbage Patch" (Paramount)

The man and the woman swear lasting love with only the sea as a witness. Nazimova is the woman and the scene is from "Out of the Fog" (Metro)

It's a long, long trail to Broadway but "Smiling Bill" Parsons and his troupe will find a way. "The Potomac of Swat" (Goldwyn)

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

ACCORDING to the journal, by the time this appears in print the whole matter of "visual methods" will be accepted or rejected by the Department of Superintendence of the National Educational Association, whose annual meeting—at Chicago—began February 24th. In short, the school superintendents are to decide for or against the movie in their Work. Charles Roach, who is director of the Visual Instruction Service of the Iowa State Agricultural College, comes out boldly for a "National Division of Visual Instruction," to be affiliated with the Federal Bureau of Education or the National Educational Association. So you can see the way the wind is blowing. The reactionaries are on the run already!

But I find Mr. Eastman wasting space on "the educational lantern slide." True, the lantern slide is an improvement on some of the old systems of instruction; but when you're out to *progress*, why adopt half-way measures? Why send your message by courier when the telephone is speedier? The slide is never as effective as the film. And the chief recommendation of the movie as an educator lies in its *efficiency*. Forget the slide! The film way is the *improved* way!

When the film is installed as an educator by the people whom Mr. Eastman denominates as "the churchman, the social worker, the government, the national organization, the industrial employer and employee, and the individual leader or group of leaders seeking the light of a newer and better day," theater exhibitors and others on the entertainment side will have to lose less sleep over those fanatics, in all sections of the land, who seek to impose restrictions and annoyances on the great motion picture invention.

Webb Can't—Can You?

Frank D. Webb, of the *Baltimore News*, can't understand it at all.

It's *too much* for him.

And Webb—I've met him—is a brainy fellow, too!

"The Government," he truthfully states, "rated pictures as an essential industry in war times because of their effect on the morale of the soldiers. If it is good for the morale of the men in the trenches, then why isn't it good for the morale of the average citizen?"

Which clearly infers "it is good" for the morale of Mr. Average Citizen. Then what can be bothering Webb? That also is clear. If the pictures are good for the morale of the citizenry six days in the week, why should they be less so on the seventh day? If they *don't* make bad citizens during these six days, why DO they imperil the community through exhibition on the seventh? The Old Exhibitor can't understand it himself!

Let's apply the argument to the case of Mayor Jewett of Indianapolis. The local Motion Picture Exhibitors' Association tendered the Mayor the use of their screens "to combat Bolshevism or any other form or breed of anarchy." If the screen can combat anarchy six days of the week, it can do so just as effectively on the *seventh*! How can you get away from it? And why,

Bolshevism in Newport News — That McAdoo "Promoting" Yarn — "Minority Rule" — Rumors and Rumors — Beaverbrook's Chance—What Will He Make of It?

indeed, ought a fight on, say, such an evil as "any breed of anarchy" halt for a single day? If the weapons are powerful ones, why should their operation *ever* cease?

Of course, there is the contention, frequently advanced, that the *wrong* sort of pictures shown Sundays do the damage and cause the "kicks." I can only say that an exhibitor who is silly enough to show sex or "blue" pictures on the seventh day, deserves all the criticism he gets. But I don't think there are many such damfoles around the country! I don't really think the opposition to the Sunday showing of sensible films, at sensible times, is exhibitor-caused.

I think the reactionaries, those natural enemies of the Screen, are really back of all the howl.

Welford Versus 6,000 Good Americans!

I am confirmed in this feeling by an Anti sermon delivered by a man named Welford in a church at Newport News, Virginia. The director of the local War Camp Community Service wanted to give a picture entertainment to 6,000 uniformed men every Sunday—boys who would otherwise have spent the day "loafing." It was to be an absolutely free entertainment, the War Camp Community Service paying all the expenses of film hire, lighting, theater rental, operator, heating and so on.

Here, then, the element of "commercialism" was totally lacking—because unlike the average exhibitor the Community Service can afford to be in business for its health—or for the health of the soldiers, to put it that way!

Nor is the Community Service likely to show any but the cleanest films. That removes another possible cause for complaint. The very reason for the Service's existence was the necessity of CLEAN ENTERTAINMENT for the fighting boys.

But Mr. Welford, true fanatic, was out to "oust them Sunday movies!" To stand in right with his congregation from the start, he protested against a "German Sabbath" in his bee-loved town. Then he called for a "standing vote" on his views. The entire gathering arose. The "popular protest" was so effective that the Community Service director was forced to abandon his project.

Now, was the protest "popular"? True, the congregation arose on the "standing vote." But just do a little careful thinking. Can you imagine the average man, attending at his favorite church on Sunday, surrounded by his family, his relatives, and his acquaintances—can you imagine such a man being appealed to in such a manner by the pastor of his church and NOT rising?

Not one man in a thousand, no matter what his views, would have

failed to rise right along with the rest. Or else the Missus would have poked him in the ribs and —!

Genuine Case of "Minority Rule"

It is simply ludicrous. Or even if the "entire congregation" were of a mind with their fanatic pastor, how large a percentage of the total population of the town did they represent? Undoubtedly an almost negligible percentage. And then there are THOSE SIX THOUSAND BOYS.

What of *their* wishes in the matter?

What of the wishes of THEIR PARENTS, or wives, or sweet-hearts?

Says the representative of the War Camp Community Service: "The reverend gentlemen of this very provincial locality seem to be under the impression that morals of the men in uniform who pass through this town will be forever damned and corrupted if they attend a clean, wholesome picture show in the afternoon of Sunday? OFFICIAL RECORDS have shown that the town is FLOODED WITH PROSTITUTES, and the report of the United States health officer issued last week shows that VENEREAL DISEASES HAVE INCREASED FROM 7 to 7½ PER CENT. AMONG THE ENLISTED PERSONNEL IN THIS PORT!"

Mr. Welford and a few hundred members of his congregation are nevertheless able to oust the only magnet which could get 6,000 fine, clean—but *idle*—young men off the streets on Sunday. These few hundred "small Americans"—I thank William Howard Taft for the term—are able to impose their will on thousands of REAL Americans in the service of their country. I take that all back, about Lenine and Trotsky. If Bolshevism represents rule by the Minority, Petrograd had better come to Newport News for lessons!

A Curse of the Business—Rumors!

Who gets Mae Marsh? I well believe the story her friends tell that she "hasn't been having suitable vehicles." The themes of her last two productions were particularly "off." The play IS the thing. 'Tis said that "The Lion and the Mouse," which is Alice Joyce's latest vehicle, is going to place that persevering player in the very front ranks of moving picture stars. Miss Joyce is a girl worth watching. And there's Pauline Starke. "Whom the Gods Destroy" has so far been seen by just the producers and their friends, but the high feature of it is whispered to be Miss Starke's work. And just a little bit ago she had small parts in Triangle pictures.

These rumors! That McAdoo was gathered to the Big Four (I see it's definitely *four* now) to aid 'em in Wall Street. Imagine McAdoo, with the opportunities for legitimate endeavor that confront him on all

sides, becoming a mere promoter! And of "movie stock!" Of course, the Big Four have all the money they need to get going—the news that they will "retain all stock of the United Artists' Association" is decidedly NOT news to me! My version of the McAdoo affiliation, therefore, still goes! Then there were the stories about Madame Petrova that circulated 'round the industry. She had finally failed as a screen "draw." Vaudeville was a refuge that she eagerly sought. MY version is that she is simply using the varieties as an advance advertising campaign for a soon-to-be-announced screen engagement. Or one that will be announced whenever Madame is ready. Madame, as I have often stated, is a good general. And she "sanwiches" studio and stage engagements because she feels that is the surest way to sustain her popularity.

Lord Beaverbrook and Yankee Film Talent

Lord Beaverbrook, former Minister of Information for Great Britain, and a publisher with vast resources, announces that he is going into the business of producing films—in England.

It is not generally known on this side that Beaverbrook was strongly criticized across the pond when, during the war, he called on America for film-producing talent to help him make British propaganda pictures.

Why should official British film be produced by aliens? asked the patriots.

I trust that that storm of criticism won't frighten Beaverbrook NOW from securing the best American producing and star talent available for his British-made COMMERCIAL pictures.

Commercial pictures, of course, are different from official film in that they are made distinctly to *sell*.

I continue to feel that the British film producing field would be as benefited by an "American invasion" today as ours by the French invasion.

And the invading talent will benefit too. They will come to know and love England better. That will broaden them. Even as they give to her, they will taste of her. They will with time speak of the experience in the exact spirit that Albert Capellani, one of our "French invaders," told of his in Yankeland the other day.

"Of course, I still have an affection for the old country, and what equipment I brought from it I have gladly given to the broad cause of uplifting and improving the motion picture as an art; but I wish to be known as an American director—the rest of my achievement has been accomplished here, my business and personal interests are here and my heart is here."

Mr. Capellani modestly said that he had learned much in technique from the observation of American methods.

It will benefit the British producer and his prospective American director alike when they join to improve the artistic and sales reputation of British films on the one hand and on the other "TO LEARN."

SCREEN PLAYS AND PLAYERS

PICTURE THEATERS CLOSE ON SUNDAY IN ELIZABETH, N. J. Managers Follow Ruling of Supreme Court Justice as Mayor Threatens Ancient "Blue Laws"— Ohio and Indiana Fight

MOVING picture theaters of Elizabeth, N. J., were dark Sunday, Feb. 23. The proprietors of the theaters carried out their announcement not to open up for business during the day.

Action was taken because of the charge of Supreme Court Justice Bergen to the Union County Grand Jury in which he declared that Sunday moving picture and other shows are in violation of the ancient Crimes and Morality Act, and that offenders should be indicted.

Mayor Myrlag still maintains a neutral attitude, although he has threatened to invoke the Sunday "blue laws" against everything in the city if the citizens are deprived of innocent amusement on Sunday. That would sew up the city for good and developments are anxiously awaited.

Ohio motion picture managers believe a way to combat the opposition to Sunday movie shows has been found. The Hinchey bill, introduced a few weeks ago, drew the fire of the opposition and revealed the interests back of the enemy. Then, when the smoke was cleared and the opposition was resting on its

oars, Representative Paul M. Banker of Montgomery County introduced a bill in the Ohio legislature which would give cities the right to hold local option elections on the Sunday question. As the sentiment of the state is for Sunday shows, the Sunday question would be settled for all time to come, as the present law forbidding Sunday shows would be rendered null and void. The Banker bill is in the hands of a lower house committee and will be reported out in the near future and sent to the Senate.

The Sunday movie bill before the Indiana legislature failed by one vote to pass the Senate. The vote was 25 to 22 in favor of the bill, but under the state constitution a bill must have 26 of the possible 50 votes in the Senate to pass. The bill will be called up for another vote, and supporters of the bill assert they will rally enough votes to pass it. The legislature will adjourn in about two weeks, and the supporters of the bill are working hard to get it through the Senate and the House before the end of the session. The movie bill has attracted more public attention than any other bill in the legislature.

FOR BETTER FILMS New Organization Will Work to Improve Industry

An organization formed for the purpose of improving the character of motion picture and photoplay productions to be known as the Better Photoplay League of America was incorporated with Secretary of State Francis M. Hugo at Albany last week.

It is a membership corporation and will have its principal office in New York City. Among its other objects, is to promote generally the motion picture art and industry in the United States and for the establishment of a central bureau and local branches for the dissemination of information concerning motion pictures, photoplays and other matters in connection with the motion picture art.

The incorporators are: Julian Johnson, Lambda Club, New York City; John J. Howell and George B. Sleight, New York City; Edythe McNamara, Brooklyn, and Harry H. Van Aken, Elmhurst, N. Y.

Fay Tincher to Star

Fay Tincher is to star for the Christie Company in a series of comedies which are entirely unrelated to pies or slapsticks. In fact, the Christie Company's two-reel specials will introduce Miss Tincher in a new and different line of light comedy than that in which she has ever appeared, according to an announcement issued from the Christie studios.

Buffalo Exhibitors Organize for Co-operation

Representatives of the various motion picture exchanges in Buffalo have formed an organization known as the Motion Picture Exchange Managers' Association. The aim is to bring about closer co-operation between the distributor and the exhibitor. Frank S. Hopkins of the Universal branch is president; George A. Hickey of Triangle, vice-president; R. C. Fox of Paramount-Artcraft, treasurer, and C. A. Taylor of Pathe, secretary. Regular meetings will be held the first and third Mondays of each month. The organization will be closely identified with the Chamber of Commerce.

King Baggot Quits Screen for Stage

King Baggot, the screen star, will return to the legitimate under the direction of Harry Hunter, appearing in the stellar role in "The Violation," a story by H. S. Sheldon, author of "The Havoc," "Capt. Alvarez," "Men," "It Happens to Everybody" and other successes. A company of exceptional merit has been engaged.

Church Shows Sunday Moving Pictures

Rev. Harry S. McCready, of Wilimantic, Conn., is in line with other "live wire" pastors in giving Sunday movies successfully for several weeks. The picture serial, "Les Misérables," is at present attracting attention at the Congregational church.

FILMS TO PLAY PART IN RECONSTRUCTION

American Women, Going Abroad to Aid Stricken Europe, Plan to Use Motion Pictures

Motion pictures are to play a prominent part in a campaign to help European women in their reconstruction problems and to aid in revitalizing Europe undertaken by the better film committee of the National Council of Women, representing ten million American women.

A foreign film unit, selected from the committee, and representing four large national women's organizations—General Federation of Women's Clubs, National Federation of College Women, Association of Collegiate Alumnae and the Women's Bar Association—will leave New York for France about June 1. They will later go to Italy, to Russia and probably other countries, the itinerary ending at Christiania, Norway, in October.

Belle Baker to Enter Films

Belle Baker is reported to have contracted with Samuel Marcusson to appear in motion pictures. The contract is said to be for a period of twenty weeks and to yield Miss Baker a considerable increase in income.

Race Pictures Barred

Plays like "The Birth of a Nation" will be barred in West Virginia in the future, as the Legislature of that state has just passed a bill forbidding plays that would tend to "arouse feeling between races."

URGES BAN ON INFLAMMABLE FILM TO AVERT FUTURE FIRES

Underwriters' Report Would Prohibit Printing on Nitro-Cellulose Product—Suggests Strict Laws as Safeguard

DRASTIC laws covering the storing of motion picture film are suggested by engineers of the National Board of Fire Underwriters who investigated the fatal explosion and fire in the Film Exchange Building, Pittsburgh, on Jan. 7.

The engineers report that the fire probably originated upon the third floor and that the building quickly became filled with inflammable gases which spread through the stairways. Explosions of these gases ignited films upon other floors, the most serious explosion occurring on the second floor.

The report says: "Conditions as serious as those existing in this building before the fire are present in practically all of the large cities of the country. There has been little legislation in regard to eliminating the hazard and even less enforcement of betterments."

Remedies Suggested

As to the remedies suggested, the report says: "The elimination of the use of the inflammable nitro-cellulose film

WASHINGTON, D. C., Feb. 19, 19.

Motion Picture Trade Directory, Published by Dramatic Mirror, 239 West 39th Street, New York City.

Gentlemen:

Would it be possible for you to send us a copy of the Directory, as we have lost the one you previously sent us. We find this very valuable in our every day business, and would like to secure another copy.

Thanking you in advance, we are,
Very truly yours,
MOORE'S THEATERS CORPORATION,
By Tom Moore,
G. President.

Bessie Barriscale Plans Trip Around World

Bessie Barriscale has planned a trip around the world at the completion of her present contract. Not alone will Miss Barriscale traverse the planet, however. With her will go her husband, Howard Hickman, and their little son. Previous to starting, Miss Barriscale and Howard Hickman are to produce a picture with their own money and in just the way they choose. This picture Mr. Hickman will carry around with him and exhibit in the various cities visited. They expect also to produce pictures at various points during their travels.

Two Theaters on One Site

Cincinnati is to have the novel experience of seeing two theaters grow where one motion picture theater now stands. When the Colonial theater is remodeled, it will be so arranged that two theaters will defy the law of physics and occupy the same space as the Colonial.

is the logical solution to the question of reducing this serious hazard. The enactment of laws prohibiting further printing of motion pictures upon nitro-cellulose film should be inaugurated, but such prohibition will not remove the hazard which will exist for many years from the present stock of nitro-cellulose film, and in order to avoid other disasters it will be necessary to enact and enforce adequate provisions covering nitro-cellulose motion picture film.

"The essential features of such legislation follow:

"First—A reduction in the amount of inflammable film exposed to the minimum consistent with the actual operation of the business. This would prohibit the leaving of film exposed on racks and tables in the various rooms of the exchange, and would require rigid inspections on the part of the fire department to assure good housekeeping by the employees of the exchange.

"Second—The prohibition of the handling of such film or its storage, except in rooms and vaults adequately protected by automatic sprinklers. The nature of the product requires vaults to be equipped with at least one head to each 800 pounds of film.

"Third—The requirement that all film of this nature be stored in vaults of fire-proof construction, with an ample vent opening from each direct to the outside of the building and, preferably, extending to the roof; all doors to be of a type which can be readily opened and closed, and normally to be kept closed."

BRADY AGAIN HEADS N. A. M. P. I. AT UNITED REQUEST OF DIRECTORS

Resumes Leadership in Association which Plans Active Nationwide Campaign for Exhibitor Members

WILLIAM A. BRADY will continue as the president of the National Association of the Motion Picture Industry as a result of a special meeting of the board of directors of the association which was held Feb. 24.

At the morning session, which was called to consider the resignation, it was the unanimous opinion of the members present that under Mr. Brady's leadership, the association had grown and prospered during the past two and one-half years, due mainly to his untiring efforts on behalf of the motion picture industry. All members present expressed a desire that Mr. Brady should continue as the president until his term of office expires in June. A committee consisting of Arthur S. Friend, of the Famous Players-Lasky Corporation; Richard A. Rowland, of the Metro Pictures Corporation, and R. H. Cochrane, of the Universal Film Mfg. Co., was appointed to wait upon Mr. Brady, conveying the sentiment as expressed by the members of the board.

At the afternoon session the committee reported that Mr. Brady had agreed to withdraw his resignation and continue as the president of the organization. Immediately after presenting the report, Mr. Brady attended the meeting and presided for the remainder of the session.

Exhibitors' League Out

At the morning session the resignation of the Motion Picture Exhibitors' League of America as a member of Class 2 was accepted unanimously. The resignation of J. H. Hallberg, as one of the representatives on the board from the Supply and Equipment, Class 3, was accepted. B. F. Porter was unanimously elected to the vacancy. It was decided to hold the third annual meeting of the National Association in New York City on Monday, June 2, at 2 o'clock. The Christie Film Company was elected as a member of Class C of the Producers Division.

Prior to the afternoon session of the directors, a special meeting of the members of the association was held, when the by-laws were amended to provide for the entrance of individual exhibitors as members of Class 2. Heretofore the Exhibitors' Division of the Association has been represented by a single organization.

The vote of the members to amend the by-laws as recommended by the executive committee was unanimous, and the six classes were created, with graduated membership dues based upon seating capacity, as follows:

Class	Seating Capacity	Annual Dues
A	3000 or over	\$50.00
B	2001 to 3000	36.00
C	1001 to 2000	24.00
D	501 to 1000	18.00
E	301 to 500	12.00
F	400 or less	6.00

A special committee was designated to institute immediately a nation-wide campaign for exhibitor members. Under this new arrange-

ment it was announced at the meeting that many of the prominent exhibitors had indicated their desire to become affiliated with the National Association in this way. As soon as sufficient applications have been acted upon by the executive committee, the exhibitors will be called together in meeting for organization purposes when a chairman and a secretary will be elected following the procedure which is customary with the other four branches of the National Association comprising the producers and distributors, supply and equipment companies, general division including individual members, trade publications and others.

The following directors were in attendance at the board meeting or represented by proxy:

Carl Laemmle, Adolph Zukor, J. F. Cowf, Walter W. Irwin, Richard A. Rowland, Paul Brunet, Arthur S. Friend, P. A. Powers, William A. Brady, J. E. Brulatour, James I. Hoff, Paul H. Cromelin, John C. Flinn, Paul Gulick, Julian M. Solomon, Jr., Thomas G. Wiley, Fred J. Beecroft, R. H. Cochrane and Frederick H. Elliott, executive secretary.

The forenoon meeting was presided over by Chairman Walter W. Irwin, of the executive committee, who was obliged to leave during the meeting, when Paul H. Cromelin, vice-president of the association,

took the chair and presided for the remainder of the session. President Brady was in the chair at the special meeting of the members. He also presided at the afternoon session of the board which followed the members' meeting.

Two Bills Put Tax on Motion Pictures

Two bills adding taxes to the motion picture business of Pennsylvania are now before the State Legislature. One provides that in addition to the present fee collected by the State Board of Censors, an additional fee of one cent a lineal foot be collected at the same time on all films presented for censoring. The money is to be placed in the State Insurance Fund. The penalty for non-payment is \$500 fine or six months in jail and forfeiture of right to show the film in Pennsylvania.

The other bill includes motion picture houses among the amusement buildings taxed for local purposes, and fixes the tax as follows:

First-class cities, \$500 a year; second-class cities, \$400; third-class cities, \$75, and boroughs and townships, \$30.

New Universal Policy

Beginning March 10, twenty pictures featuring five stars are to be released at the rate of one each week by Universal, under its new star series Special Attraction policy.

"THE BRAND"

Alaskan Atmosphere Enhances Appeal of Story, Says Mantle

The sustaining pillars of a Rex Beach picture are, first, the universal appeal of a sane story told of husky men, and, second, the bigness suggested by an outdoor Alaska which is usually the pictorial background. Even a commonplace yarn of love betrayed and honor threatened, of weak women protected from vicious lovers, will take on a new interest in this atmosphere.

So it is with "The Brand," the newest Rex Beach release. The story is new only insofar as the incident of the branding is new, and this, of course, is a reminder of all the other branding plays, but by reason of a consistent development, an intelligent avoidance of much that could be overdone, and the impressive pictorial quality of the setting "The Brand" becomes what the press and also the public, knows as a "strong" picture.

Sentimentally the appeal is not as sure as it might be. The heroine's fate rests in the hands of two men, one a handsome lover of the "skunk" variety, the other a gentle old prospector who first pities, then worships and finally, after she has treated him most shamefully, forgives her when he learns that he, and not the lover, is the father of her child. As neither husband nor lover seems a fair choice for the girl the romantic values are weakened.

The story carries the girl and her lover adventuring northward. There the girl is deserted and forced to shift for herself, during which predicament she marries the prospector. Later the call of youth carries her back to the unworthy one, and they are both driven out into a storm that all but freezes the screen. When the three meet again the lover is a cheap gambler who forces the girl to "work" the music halls on threat of injury to her child and the kindly prospector has made his strike and become an eccentric millionaire. By way of the justice that reigns north of 53, the husband then brands the lover with a jagged cross on his forehead and takes the abused wife and child home.

Kay Laurell is a pretty heroine, equal to such slight emotional demands as the director has made upon her, but the real acting of the drama is done by Russell Sampson, the Lincolnesque player cast as the prospector.

BURNS MANTLE.

Dressler Film Corporation Bankrupt

The Dressler Film Producing Corporation has filed a voluntary petition in bankruptcy in the Federal District Court. The company was formed in June, 1917, and has produced three pictures, "Fired," "The Scrubwoman," and "The Red Cross Nurse."

S. L. Rothapel, Lecturer

In addition to his many activities, S. L. Rothapel, president of the newly formed Rothapel Pictures Corporation, can now be acclaimed a lecturer, for he made a special address to the Cinema Composers Department of Columbia University, Feb. 14.



Ethel Barrymore, soon to appear in "Peter Ibbetson" (Paramount)



Ethel Barrymore and her brothers, Lionel and John, form a valuable addition to the Famous Players-Lasky forces. Their joint appearance in "Peter Ibbetson" will be a special attraction

LITTLE TRIPS TO THE STUDIOS

You go straight up the side of a mountain, even if it is in the middle of a city, to get there, riding up in one of those queer cars made to climb mountains, whose seats on level ground would have an angle of 45 degrees! And when you get there, you don't know it, at all! You think you're facing an ancient family mansion, which is the truth.

The Rolin Film Company has its abode in the old Bradbury home on Bunker Hill Avenue, in Los Angeles, which abode is just full of romantic echoes of the day when Colonel Bradbury married an Indian woman, and of later days when the children were born, and of still later days when they all married. But all this hasn't a thing to do with jazz comedy.

In the very room where one of the Bradbury daughters dreamed her dreams of the handsome "gringo" she afterward married, sits before a mirror a very lovely Spanish girl. She is Bebe Daniels, and right now she's a bit pale and thin, having just recovered from the "flu." She's sort of quiet, and you never could imagine her letting the comedy villain throw her around and break things with her! Still, that's what she does!

Harold Lloyd has donned his professional comedy specs, and you can see him out on the stage, where he's leading a double life right now. He's kidding one minute for the camera, and the next as director he's hurling invective at an extra who seems determined to make a tragedy out of the current comedy.

Over on the sidelines talking with the little fellow who looks like the walrus in "Alice," is somebody you think is an outsider, maybe. So he has been for a while, because he enlisted several months ago in the army, while a comedian at the Rolin studio, but now he's back, mad as a halter because he didn't get a lick at the Hun.

He's Lige Crommie, and he packed up his khaki suit and is shortly to get back into the gleeful garments of comedy.

Lige is, of course, the only one at the studio who dares talk back to Noah Young, because Noah not only is a comedian, but he's the strong man of the Los Angeles Athletic Club.

Today Fred Nicumeyer is a wild Indian, and tomorrow he'll be a wild Hun, maybe—anyhow, being a character man, he changes his spots frequently. Right now he's having an altercation with Harold Lloyd about twisting a lion's tail, says he's never even been introduced to the lion, and hasn't the slightest idea how to treat one, and it does look as if Noah Young might have to interfere!

But bless you, it wasn't really a row at all! Harold Lloyd just naturally loves to chew the scenery when he's excited, that's all! Some boy!

Leah Baird Starts Work on Thomas Play

Work is rapidly being pushed on the first of the Four Star Series of features with Leah Baird. George Irving is the director, and the Biograph Studio has been leased. For the first of the six Augustus Thomas plays starring Miss Baird, "As a Man Thinks" is being filmed.

A quartet of warblers in "A Master of Music" (Goldwyn) with "Smiling Bill" Parsons as the leader, second from left

Nazimova ready for the night in her lighthouse home in "Out of the Fog" (Metro)

Norma Talmadge welcomes masculine comfort in "The Probation Wife" (Select)



Woman's Forum Praises Work of S. L. Rothapfel

S. L. Rothapfel, since announcing his entrance into the production end of the motion picture industry, has been the recipient of many congratulatory letters from exhibitors, individuals and organizations from all over the country.

One letter of particular interest and strong endorsement received by Mr. Rothapfel was that written by Helen Varick Boswell, president of the Woman's Forum, an organization whose membership includes some of the most celebrated women in America, and many of the ultra-fashionable New York leaders.

Father of Dead Ace Thanks Margarita Fisher

Margarita Fisher, star of the American Film Company, is just in receipt of a letter of thanks from Frank Luke, of 2200 West Monroe Street, Phoenix, Ariz., father of Lieut. Frank Luke, Jr., American Ace, who was recently awarded the Margarita Fisher medal of honor for being the first aviator trained at Rockwell Field, Cal., to bring down a German airplane. Lieut. Luke was killed in action but a few weeks after winning the Margarita Fisher medal, so the presentation of the medal was of necessity made to his parents.

H. B. Warner Ready to Work Before Camera

H. B. Warner, one of the foremost stars of the stage, who recently signed to appear in eight photoplays under the direction of Jesse D. Hampton, left last Sunday for Hollywood, Cal., where he will work before the camera.

"End of the Road" Teaches Big Lesson

"The End of the Road," a photoplay made for the social hygiene campaign being conducted by the War Department's Commission on Training Camp Activities, was shown before the Association of Grand Jurors recently at the Plymouth Theater. It deals with the evil consequences of leaving young people in ignorance of social hygiene. The life story of two girls is shown. One, instructed by a wise mother, leads a useful and happy existence, while the other, kept in the dark by an old-school mother, goes through untold suffering before she is finally redeemed. The film has received the endorsement of clergy, public officials, and educators.

Donovan Ties Up Broadway Traffic

Director F. P. Donovan, of the Macdon Comedies, completely tied up all traffic at Broadway and Forty-sixth Street, for two hours, while filming scenes for one of his comedy productions. Donovan not only took a few scenes, but he worked there till he was through, and was assisted by the obliging "cops."

Irving at Work on Four Star Premier

George Irving, associated with Augustus Thomas, Leah Baird and Harry Raver in the Four Star combination of author-director-star-producer, is at work on a screen adaptation of Mr. Thomas' noted stage success, "As a Man Thinks," in which the late John Mason originally interpreted the leading male role.

"STARS OF GLORY"

Perret Production Added to List of Pathe Specials

Arrangements have just been completed whereby Leonce Perret's big patriotic production, "Stars of Glory," featuring Dolores Cassinelli and E. K. Lincoln, will be released by Pathe Exchange, Inc., as a special feature. A change of title is under consideration and the play likely will be released under one that will more accurately express the big emotional value of the story.

"Pathe Exchange considers itself fortunate in adding this splendid production to its list of special feature successes," said Paul Brunet, vice-president and general manager, in making the announcement. "Leonce Perret has reached a point of achievement set as an ideal by more than one high authority."

Fannie Hurst Praises Work of Dorothy Phillips

Fannie Hurst, short story writer, many of whose stories have been done on the screen, has gone on record as pronouncing Dorothy Phillips her favorite actress of the screen, and has most heartily, over her signature, endorsed Miss Phillips' splendid emotional work in the Allen Holubar production "The Heart of Humanity."

Supports Myrtle Stedman

Grace Harte, a Brooklyn society girl, will support Myrtle Stedman in the first Gray Seal Classic. Miss Harte is a "find," the credit for whose discovery belongs to George Julian Houtain, president of the Gray Seal Productions, Inc.

CARTOONS IN FILM Briggs' Creations to Be Made by Child Performers

Something new in moving pictures is the announcement of the formation of Briggs Pictures, Inc., a newly organized film producing corporation, to manufacture and release in picture form the cartoons of Claire Briggs, now appearing in the New York Tribune and other papers.

The well known characters of "Skinny" and the boys of years ago, which have made Briggs' cartoons so human are to be transferred to the screen in life form. Briggs is best known for his cartoons, "The Days of Real Sport," "When a Feller Needs a Friend," and "Married Life."

The company is headed by Briggs himself and offices are at 30 East Forty-second Street. Work has already been started on the first three comedies, which will be one-reelers, at the Thanhouser Studio in New Rochelle.

"CRAIG KENNEDY" Famous Fiction Sleuth Por- trayed in Serial. Formerly Rawlinson

Harry Grossman, vice-president and general manager of Oliver Films, Inc., makes an announcement of extraordinary interest to the motion picture trade in the statement that the new production, "Craig Kennedy, the Serial," from the story by Arthur B. Reeve and John W. Grey, is practically completed and will be ready for release about March 17. Director Donald Mackenzie is putting the final touches to it.

Herbert Rawlinson is seen in the serial in portrayal of the part of Craig Kennedy. The other star in the production is Marguerite Marsh, who played with Houdini in "The Master Mystery." Popular stage and screen favorites make up the capable cast. Among them are Ethel Grey Terry and Kempton Greene. Wolheim and Gene Baker.

IS THAT SO!

Captain Robert Warwick will appear in "Secret Service" under Famous Players-Lasky auspices. This announcement was made by Jesse L. Lasky who, just before leaving for California, signed a contract with Capt. Warwick whereby the eminent stage and screen star will assume the leading role in the William Gillette play, the screen rights to which were recently acquired.

Harry Rapf is in the Misericordia Hospital recovering from an operation. He is past the danger line now and expects to be out of the hospital in a few weeks.

Edward Jose will leave the Famous Players Lasky company to become an independent producer.

Ralph Ince has returned to Vitagraph after two years as an independent producer.

Billy Van will appear in pictures under his real name, Earl MacDonald.

A. Alperstein, general manager of the Western Photoplays, Inc., is back at his desk again, after an attack of the "flu."

Gareth Hughes has been engaged by J. A. Berst to support Florence Reed in her United Picture Theaters, Inc. feature.

Virginia Pearson, now heading her own producing company, spends a small fortune on clothes for her roles. She is soon to be seen in "The Bishop's Emeralds."

Enid Bennett has just commenced work under the direction of Fred Niblo on a story by C. Gardner Sullivan. She plays the part of a newspaper woman.

Doris Kenyon, who has been very ill with influenza, has gone to Florida to recuperate before starting work on her next picture.

Dwight S. Perrin, for more than a year director of publicity for the Goldwyn Pictures Corporation, has resigned, effective March 1. He has not made known his plans except so far as they involve a vacation long deferred.

Mrs. Albert E. Smith, wife of the president of Vitagraph Company, named a new violet which she has developed, after General Pershing.

Shirley Mason will be leading woman for Bryant Washburn in his next Paramount starring vehicle.

"THE BETTER 'OLE" Human Quality of "Old Bill" Remains, Says Mantle

There is no destroying the essential human quality of "Old Bill," hero of many a cartoon and leader of the trio that has made "The Better 'Ole" famous. He was a rare 'un in the original Bairnsfather cartoons; he continued as rare and as lovable in the sketchy play that was patched together from his experiences, and now he is making more friends by the reel than any other newly created cinema hero has made these many months.

As a comedy drama of the screen "The Better 'Ole" has some advantages over the stage version. The picture having been made in England, for instance, it was possible to select not only authentic types to play the Bairnsfather characters, but to place them in actual scenes of a countryside that is most attractive as a background.

It was possible, too, to trim the story with the love romance of Old Bill's daughter, who evidently has grown up since the play started, and to put in an additional scene or two where they would do the most good. For the most part, however, the English manufacturers of the picture have stuck closely to the text of the play, and it is to the credit of the author's selection of both humor and dramatic incident that the audiences at the Strand last week were invariably interested and inclined to be demonstrative in their approval of the picture.

The story of the three musketeers of the trenches follows them from their days of enlistment through to the incident of Old Bill's frustration of the spy plot to blow up a regiment of unsuspecting French, and then takes them home to "Blighty" and the purchase of the "pub," thereafter called "The Better 'Ole." Some of the pictures, particularly the night scenes, are too heavily tinted, and they do not in other ways equal the technical and pictorial standards recently developed in this country. The acting, however, is as simple and human as the story, and that is as it should be. Personally I prefer the make-up and general appearance of the Coburn players at the Cort.

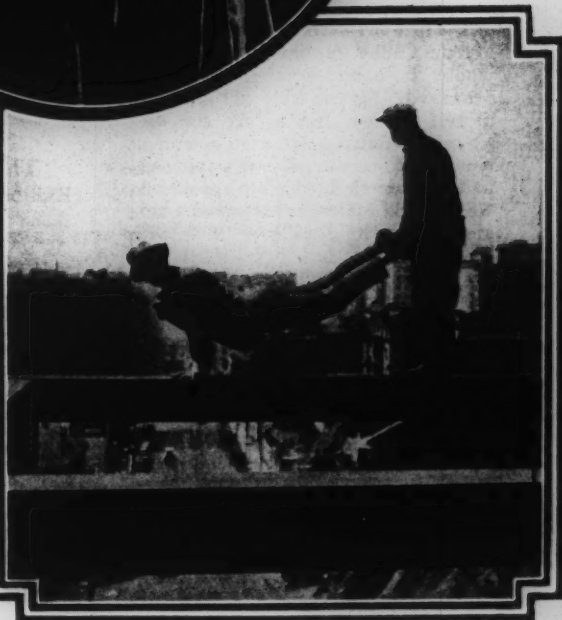
BURNS MANTLE.



Mollie King
emerging from
the shadow in
"Suspense" (Independent Sales Corp.)

Harold Lloyd and
Snub Pollard in
a perilous moment in
"Look Out Below"
(Pathe)

Louise Huff in a
scene from "Crook o'
Dreams" (World)





THE PICTURES' FIRST SHOWING REPORTED

From Every Part
of the Country

BY WIRE

Just Before
Going to Press



"The Better 'Ole"

(World)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Just as good as the stage play."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Excellent
Dramatic Interest.....Good
Atmospheric Value.....Convincing
Setting.....Effective
Acting.....Exceptional
Technical Handling.....Excellent
Coherence.....Excellent
Costuming.....Good
Photography.....Good
Historical Interest.....Exceptional
Quality.....Excellent

SYNOPSIS OF STORY

Old Bill, Bert, Alf, and all the other characters made familiar through the stage and book are to be found in the screen version. Their adventures in the trenches, at court martial and on the battle fields are all pictured, as was their trip to "blighty," where Mrs. Bill handed them the keys to the "pub," which she had bought for "the Walrus," or old Bill. And in addition to the exploits of these three modern musketeers a romance was interwoven which concerned a young poet.

"Paid in Full"

(Paramount—Pauline Frederick)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Frederick does great work in wonderful play." "A big drawing card." "More dramatic than stage play."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Stirring
Dramatic Interest.....Sustained
Coherence.....Well constructed
Acting.....Capable
Photography.....Good
Technical Handling.....Good
Moral Effect.....Forceful

SYNOPSIS OF STORY

The pictureization of Eugene Walter's drama follows closely the story as it is so well known. It tells how the Brooks stole money in order to live as luxuriously as his tastes demanded and how he, forced his wife into the company of his employer, Captain Williams, in order to further satisfy his desires. Then it shows how the captain tested Emma Brooks and how he discovered her strength of character which thus won his regard. Finally it shows how the husband, feeling his world tumbling down about him, gains sufficient courage to kill himself.

"The Belle of New York"

(Select—Marion Davies)

WIRE REPORTS—SOUTH

Box Office Value.....Fair
Exhibitor Comments: "Davies does not get over."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair
Dramatic Interest.....Slight
Atmospheric Value.....Fair
Setting.....Good

The Values—Great, Good, Fair and Poor —Are an Exact Average, the Same Terms Being Used in All Wires to Us

Acting.....Fair
Technical Handling.....Mediocre
Costuming.....Good
Photography.....Good
Quality.....Fair

SYNOPSIS OF STORY

"The Belle of New York" is Violet Gray, daughter of Amos Gray, the inventor. William Bronson, one of the richest men in the Middle West, steals the invention which Gray has spent his life perfecting and causes his death. Violet goes to the city, where she is employed as a singer in a cabaret. Later she meets and falls in love with Jack Bronson, ignorant of the fact that he is the son of William Bronson. When she learns who he is she joins the Salvation Army, but again meets Jack, and, pardoning his father, promises to be his wife.

"Sis Hopkins"

(Goldwyn—Mabel Normand)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "As delightful and full of humor as stage play."

WIRE REPORTS—SOUTH

Box Office Value.....Fair
Exhibitor Comments: "Normand no longer draws here." "Very good play."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair
Dramatic Interest.....Slight
Atmospheric Value.....Good
Setting.....Good
Acting.....Fair
Technical Handling.....Fair
Coherence.....Good
Costuming.....Good
Photography.....Good
Quality.....Fair

SYNOPSIS OF STORY

Sis Hopkins' dog upsets the family oil can into the well and when Vibert, the town's rich man, tastes the water, he is willing to go to any lengths to get possession of the Hopkins' land which seems so rich with petroleum. He is even willing to marry Sis. But Ridy Scarboro, her village sweetheart, objects, and between Ridy and Sis, Vibert is dedicated in all his plans.

"The Bondage of Barbara"

(Goldwyn—Mae Marsh)

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "An interesting story with a juvenile star."

WIRE REPORTS—CENTRAL

Box Office Value.....Fair
Exhibitor Comments: "Not much plot or anything else."

WIRE REPORTS—WEST

Box Office Value.....Good

Exhibitor Comments: "Patrons all said it was good."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good
Dramatic Interest.....Good
Atmospheric Value.....Good
Setting.....Good
Acting.....Very good
Technical Handling.....Good
Coherence.....Good
Photography.....Good
Quality.....An interesting play

SYNOPSIS OF STORY

When Jack Newton steals a sum of money from his father's safe, Barbara Grey, the little cashier, pays the penalty. She thinks the theft has been committed by her weak and no-account young brother, Tony, and goes to the reformatory for a year rather than implicate him. Discovering the truth, however, she determines to bring Newton to justice, which she succeeds in doing in the guise of a boy. Harry Chambers, her lawyer sweetheart, is amply rewarded for the assistance he has given her.

"The Hidden Truth"

(Select—Anna Case)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Anna Case became a favorite at once."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair
Dramatic Interest.....Fair
Atmospheric Value.....Fair
Setting.....Good
Acting.....Fair
Technical Handling.....Fair
Coherence.....Fair
Photography.....Good
Quality.....Fair

SYNOPSIS OF STORY

Helen Merrill, a beautiful dancing girl in a western town, befriends Myrtle Cadby, another dancing girl, whose husband is a bully and a drunkard. Myrtle kills her husband in self-defense, but before she dies she gives Helen a letter to a man in New York, whom she was supposed to have married. Helen appears in New York under an assumed name and before long falls in love with the man who has befriended her. He learns that she is traveling under an assumed name, but she fights to get back the love which she knows rightfully belongs to her. Happiness for all concerned is the result.

"The Girl Problem"

(Vitagraph—Corinne Griffith)

WIRE REPORTS—CENTRAL

Box Office Value.....Fair
Exhibitor Comments: "Style show, no punch."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Amusing
Dramatic Interest.....Good

Atmospheric Value.....Good
Setting.....Good
Acting.....Good
Technical Handling.....Good
Coherence.....Clear
Costuming.....Good
Photography.....Good
Quality.....Good

SYNOPSIS OF STORY

Erminie Foster meets a young novelist who is writing a book about women. He needs a "model" for his story and suggests that she come to his home to live under the chaperonage of his housekeeper. This Erminie does, but in addition to supplying "copy" for his book, she causes him to break his engagement to marry Helen, and marries him herself. As Helen also finds love elsewhere, the story ends happily for all concerned.

"You Never Saw Such a Girl"

(Paramount—Vivian Martin)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A very attractive plot." "Martin at her best."

WIRE REPORTS—SOUTH

Box Office Value.....Great
Exhibitor Comments: "Martin always draws well."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Amusing
Dramatic Interest.....Fair
Atmospheric Value.....Excellent
Setting.....Excellent
Acting.....Good
Technical Handling.....Good
Coherence.....Fair
Costuming.....Good
Photography.....Excellent
Quality.....Good

SYNOPSIS OF STORY

Little Marty has lived with her old aunt and uncle most of her life. When they die she locates her grandmother, who resents her appearance in the family circle because it will rob her son of the large fortune really due Marty. For in reality the grandmother was Marty's grandfather's second wife and consequently her son legally has no share in the fortune. But as he and Marty fall in love all troubles are avoided and they decide to share the money through life.

"The Prodigal Liar"

(Exhibitors Mutual—William Desmond)

WIRE REPORTS—SOUTH

Box Office Value.....Great
Exhibitor Comments: "Desmond grows in favor."

SYNOPSIS OF STORY

The story concerns Hope, a girl from Vermont, who believes all the tales of the "wild and woolly" variety about the West. She goes to visit her uncle on his ranch and he and his partner induce a wealthy easterner, Percival Jenks, to impersonate the town's only criminal. Of course Jenks falls in love with Hope and when the jailed criminal does escape he effects a daring rescue of her and finally wins her heart and hand.

"The Wicked Darling"

(Universal—Priscilla Dean)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "An excellent melodrama."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comment: "Star is a big attraction."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Excellent
Dramatic Interest.....Good
Atmospheric Value.....Good
Setting.....Good
Acting.....Excellent
Technical Handling.....Good
Coherence.....Good
Costuming.....Good
Photography.....Good
Quality.....Good

SYNOPSIS OF STORY

Mary Stevens, known as "The Wicked Darling," is a slum girl beloved by "Stoop." On the night of a big reception she dashes away with a pearl necklace dropped by Adele Hoyt. She finds refuge in the home of Kent Mortimer, who bought the pearls for Adele. Mary learns that Adele has broken her engagement with Kent, and she falls in love with him, determining to lead a decent life thereafter. Mary becomes a waitress and afterward meets Kent, who is down and out, having spent his last money on Adele. Stoop learns of their love and shoots Kent in the arm. Later he tries to get the necklace from Mary, but she recovers it and confesses her theft to Kent. He is at first repelled, but

after further dramatic events for-gives the girl.

"Who Will Marry Me?"

(Universal—Carmel Myers)

WIRE REPORTS—SOUTH

Box Office Value.....Fair
Exhibitor Comment: "Not very interesting."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Good
Dramatic Interest.....Fair
Atmospheric Value.....Good
Setting.....Good
Acting.....Good
Technical Handling.....Fair
Coherence.....Fair
Costuming.....Good
Photography.....Excellent
Quality.....Good

SYNOPSIS OF STORY

Rosa, in order to escape marriage to a despised barber, goes to a settlement house where she tells her woes. A wealthy man, Jerome, happens to hear her and offers to wed her. The marriage over, Rosa realizes she loves him, but that she is of inferior rank, so she leaves him. Later Jerome becomes involved in a murder case and is sent to prison. To free him Rosa gives false evidence at the trial and defames her character. When he is released Jerome realizes Rosa's worth and they begin a real honeymoon.

"A Trick of Fate"

(Exhibitors Mutual Dist. Corp.—Bessie Barriscale)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "An interesting story." "Star in a good role."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Atmospheric Value.....Good
Setting.....Effective
Acting.....Good
Technical Handling.....Good
Coherence.....Good
Costuming.....Good
Photography.....Good
Quality.....Good

SYNOPSIS OF STORY

Mary Lee is left penniless upon the death of her father, and in the absence of her fiancé she goes to New York, where she becomes understudy for a famous dancer, whom she greatly resembles. The dancer is killed by a jealous lover and Mary is induced by the stage manager to assume the identity of the slain girl. This she does, but in time is accused as an accomplice in the murder. However her fiancé reappears and with his help matters are finally cleared and all ends well.

"Smiles"

(FOX—Jane and Katherine Lee)

WIRE REPORTS—SOUTH

Box Office Value.....Great
Exhibitor Comment: "Lee kiddies popular."

NAT'L BOARD OF REVIEW REPORT

Entertainment.....Fair
Dramatic Interest.....Slight
Atmospheric Value.....Fair
Setting.....Fair
Acting.....Fair
Technical Handling.....Fair
Coherence.....Adequate

Costuming.....Good
Photography.....Good
Quality.....Fair

SYNOPSIS OF STORY

Jane and Katherine are sent by parcels post to their aunt, Lucille Forrest. Lucille loves Tom Hayes, but when he resigned his commission in the army she denounced him as a slacker and gave back the ring. The kiddies drive their aunt close to the verge of distraction with their pranks, but, when their efforts result in the capture of a Prussian spy and reveal Captain Hayes as a secret service man who has retired from the army to engage in more important work, all ends happily.

"Hoop-La"

(National Film Corp.—Billie Rhodes)

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comment: "A refreshing play."

SYNOPSIS OF STORY

Hoop-La is the orphaned daughter of a wealthy man who ran away from home to join the circus. She is brought up by an old clown and soon acts in the "show." When they play her father's village, his family learn of her parentage and take her from the circus and give her the fortune due her. She makes an unfortunate marriage and then falls in love with a wealthy neighbor. Her husband is killed in a fire and then she is free to marry the man of her choice and once more she is the happy "Hoop-La."

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

Adele, United Pic., The
Amazing Impostor, Amer.
A Still, Small Voice, Ex. Mut
As the Sun Went Down, Metro
Breed of Men, Art.

Child of M'sieu, Tri.
Creaking Stairs, Univ.
Echo of Youth, Abramson
Eleventh Commandment, Ex. Mut.
Eternal City, Param.
Every Mother's Son, Fox
Faith, Metro
Fighting Through, Hodkinson
Game's Up, Univ.
Girl Dodger, Param.

Happy Though Married, Param
Hell Roarin' Reform, Fox
In For Thirty Days, Metro
Indestructible Wife, Select
Johnny On the Spot, Metro
Lion and the Mouse, Vita.
Love Auction, Fox

Luck and Pluck, Fox
Maggie Pepper, Param.
Moral Deadline, World
Mrs. Wiggs of the Cabbage
Patch, Param.

Nature Girl, Univ.
Out of the Fog, Metro
Peggy Does Her Darndest, Met.
Restless Souls, Tri.
Romance and Arabella, Select
Rough Neck, World
Sandy Burke U, Gold.
Scarlet Shadow, Univ.
Sea Flower, Univ.
Secret Marriage, Tri.
Spender, The, Metro
Todd of The Times, Pathe
Two Brides, Param.
Two Gun Betty, Hod.
Venus in the East, Param.
Woman! Woman! Fox

(West) Good—"Splendid and timely picture." (South) Good—"Fine picture."
(East) Good—"Minter pleasing." "Patrons liked it." (West) Very Good—"Clean entertainment." "Different."
(East) Good—"Struck public favor."
(East) Great—"Storey can always be counted on for crowded houses."
(East) Great—"Another Hart topline." (West) Great—"Capacity." "Better than usual." (South) Good—"Typical picture." "Hart has large personal following."
(East) Fair—"Kid pictures are not popular in my theater."
(South) Good—"Pleasing picture." "Star shows versatility in new role."
(East) Great—"All star cast does wonderful work."
(East) Great—"Very interesting."
(East) Good—"Good story." "Popular star."
(West) Fair—"War atmosphere against it." (South) Great—"Fox features growing in demand."
(East) Good—"Lyttel in a good Lyttel comedy." "Lyttel in great favor here."
(Cent) Good—"Holds attention."
(East) Good—"Strong play, well done."
(West) Good—"One of Ray's best." (South) Good—"Ray can always be depended upon to draw." "Funniest picture Ray has made." (East) Great—"Best comedy for a long time."
(East) Great—"Refreshing and pleasing." (West) Great—"Capacity houses." (South) Good—"Excellent play."
(South) Great—"Mix growing in favor." (West) Great—"Best Mix ever did."
(East) Good—"Allison in a lively comedy." "Great." "A novelty that caught public favor."
(East) Good—"Brady always a favorite." "Alice Brady well cast."
(East) Good—"Breezy comedy." "Well acted."
(East) Great—"Strong story well told and finely acted." (West) Great—"Just the kind." "Joyce just fits part."
(East) Good—"Interesting and well done." (West) Good—"Acting splendid, setting and characters good." (South) Great—"Pearson great favorite." "Crowded houses."
(South) Good—"Full of rapid action."
(East) Great—"Reputation of stage play packed house." "Fine work by star." "Advertises itself."
(East) Fair—"Nothing especially interesting."
(East) Great—"Excellent combination of delightful star and story." "As popular as the book." (Cent) Great—"Just a fair picture, but popularity of story pulls it over big." (South) Good—"Another triumph for Clark."
(East) Good—"A pretty picture."
(East) Great—"Star draws such houses that I have to 'turn 'em away.'" "An excellent picture."
(East) Good—"Pretty little picture." "Attractive star."
(East) Good—"Same old stuff." "A social drama that appeals."
(East) Great—"Delightful romance."
(East) Good—"Montagu Love always draws."
(East) Great—"A vivid Western picture not overdrawn." (West) Good—"New star not as good as in 'Oh,
(East) Great—"Murray's growing popularity filled houses."
(East) Good—"Pleasing romance."
(East) Good—"Good work by star and cast."
(East) Great—"Lyttel big drawing card." "Picture success."
(East) Good—"Keenan proved a good drawing card."
(East) Good—"A picture that holds attention." (South) Fair—"Strong play." "Cavalieri doesn't draw here."
(Cent) Good—"Agreeable, romantic play."
(East) Great—"Comedy drama that pleased." (Cent) Good—"Washburn pleases." (South) Good—"Splendid picture."
(East) Great—"Nesbit wins new popularity in this." (South) Great—"One of season's best."

THE GREAT PRODUCTION
OF THE OFFICIAL INTERNATIONAL FILM
"THE SPIRIT OF LAFAYETTE"

State Rights Buyers—Attention!



James Vincent

presents

"THE SPIRIT OF LAFAYETTE"

from the Book of

James Mott Hallowell

Adapted for the Screen by

J. Searle Dawley

With Endorsement of



UNITED STATES GOVERNMENT COMMITTEE ON PUBLIC INFORMATION

George Creel, Chairman.

DIVISION OF FILMS, Charles S. Hart, Director

THIS IS NOT A WAR PLAY

It opens with peace in the signing of the armistice of November 11, 1918. Portrays the welcome of the returning soldier. Tells the story of Lafayette and shows how the spirit that inspired Lafayette to aid American Colonies is the same spirit that inspired our boys to aid France.

That Exhibitors and the public may take advantage of this timely subject as soon as possible, it has been decided to release on State Rights. Send all communications and bids to me personally.

JAMES R. SHEEHAN

JAMES VINCENT
1465 BROADWAY
NEW YORK CITY

ALBERT B. VIREGH FLOWER

Art Director

MACDON COMEDIES



IRENE TAMS

Representative
J. J. LIVINGSTON
1449 Broadway
Bryant 10179

Starred in

"ENTANGLEMENT"

JACK
CUNNINGHAM

Engaged exclusively to write the
Frank Keenan Pictures
ROBERT BRUNTON STUDIOS
Hollywood, Calif.

ROBERT
GAILLARD
with VITAGRAPH

HENRY KING

M. P.
D. A.

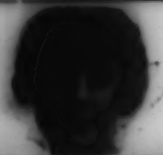
Supervising and Directing

William Russell Prod., Inc., released on Pathe Program

Frank Mayo

Mabel Condon, Bus. Rep.
Hollywood, Los Angeles

DALE HANSHAW
Writing and Directing
HEALTHOGRAMS
Green Room Club



NELL SHIPMAN

"Starring in Stories by James Oliver Curwood"

TEMPLAR SAXE

Character Leads
VITAGRAPH

NILES
WELCH

Lasky Studio, Hollywood, Cal.

THE KINEMATOGRAPH
AND LANTERN WEEKLY

The Original and Leading Journal of the Trade
240 pages Specimen Free 13,000 copies weekly
Tottenham Street, Tottenham Court Road, London, W.

FLOYD T. BUCKLEY

Bryant 6811 or 497
Green Room Club

WALTER McEWEN
Morningglide 6888

ALBERT H.
BUSBY

Characters and Comedy
Columbus 6405

GEORGE W.
TERWILLIGER

Directing
STAGE WOMEN'S WAR
RELIEF PICTURES

JACK R. YOUNG

Cameraman
Pathe Camera Intervale 644

JACK RAYMOND
with "Over Three Theatre League"

LESLIE AUSTEN

Home Phone St. Nick 2828

BERNARD SIEGEL
CHARACTERS Vitagraph Co.

ARTHUR DONALDSON

Appearing in Vitagraph Features

Phone 6900 Flatbush

COMING IN APRIL!

THE FIRST PRESENTATION OF THE OFFICIAL INTERNATIONAL FILM "THE SPIRIT OF LAFAYETTE"



(C) Underwood & Underwood

Ex-President Taft says of this wonderful film, which had its first production in St. Louis, February 23rd, in connection with the great mid-continent Congress of the League of Nations:

"I have seen the motion picture, 'THE SPIRIT OF LAFAYETTE.' It is in admirable harmony with the thrill of deep patriotism, stirred by the war and its victorious ending. Its climax in the League of Nations, exemplifying Lafayette's love of world liberty and giving an answer to his family motto, 'Why not?' should in these fateful days challenge us all. I sincerely hope that the American people will see it.

(Signed) WM. H. TAFT.

JAMES VINCENT,
1465 Broadway, New York City.

TELEGRAM

St. Louis, Mo., February 26, 1919.

"THE SPIRIT OF LAFAYETTE," produced by James Vincent, received its initial presentation at the Pershing Theater, St. Louis, February 23rd, playing to crowded houses at every performance. It is a wonderful story of the modern doughboy. It has a strong pathetic appeal and holds the interest throughout. Earl Schenck as Marquis de Lafayette and Violet de Biccary as Adrienne, are splendid. Their capable support helps put the picture over in good shape. The settings are magnificent and the photography is exceptionally good. The theme of the connection between the Lafayette incident in helping America and the payment of the debt by America is handled in an excellent manner, and makes a direct appeal to the sympathies. The production is unusually entertaining, as well as educational, and will undoubtedly appeal to all classes of audiences.

(Signed) LOUIS K. SIDNEY,
Manager, Pershing Theater.

JAMES SHEEHAN
GENERAL MANAGER

JAMES VINCENT
1465 BROADWAY
NEW YORK CITY

Do you want the services of a friendly, honest critic, who writes himself, who knows the needs of the various magazines and publishing houses, who has the gift of finding out why a story or a poem or a book isn't as good as it promised to be when the writer planned it, and who is willing to draw on his own experience of editors to help you sell your work? This professional critic is interested in new writers and makes a business of hunting up information that will help them. Yes, we know that there are a good many critics who aren't honest, who have never written anything valuable themselves, who are too lazy to study the market, and too afraid of losing a patron to tell him his work isn't good. We'd rather hold on to our reputation for truth than keep our very best patron. We won't flatter you to make you "come again," and we won't go at your manuscript with a sledge hammer in the hope of convincing you that we are abnormally honest. We try to see what you aimed to do in each manuscript and then to help to do that. If you need praise, you shall have it; if you need a kindly pointing out of your faults, you shall have that. Sympathy and courtesy, combined with absolute frankness, are what we promise you; and remember that we know the technique of the various kinds of writing, and all the rounds of the ladder one must climb to get "into print."

A careful reading with appraisal and market advice only, costs 40 cents a thousand words of prose or part of a thousand words in each manuscript. Thorough criticism, including appraisal and marketing advice, costs 60 cents a thousand words or part of a thousand words in each prose manuscript. Poetry, \$1 for a criticism of one, two, or three poems of a total of 30 lines or less, or \$3 for one, two, or three poems of a total of 100 lines or less. Typewriting copying, 50 cents a thousand words; this includes a carbon copy. Any service you'd like that we haven't mentioned, ask us about. We've done all sorts of jobs in our twenty-five years of criticism work. Let us know what we can do for you.

THE EDITOR LITERARY BUREAU, Ridgewood, New Jersey.

There is a great new movement in literature. Let The Editor Magazine help you to achieve your part in it. A stimulating twice-monthly helper for all authors—\$15 a copy, \$2 a year.

Motion Picture Trade Directory

Can Do

Three Things For You

ONE—Supply you with a complete list, giving name, address, seating capacity and whether or not drama and vaudeville are run in addition to pictures of every theater in the country—and keep it up to date with monthly supplements.

TWO—Place your proposition before every one in any way connected with the Motion Picture Industry and keep it there for at least three months.

THREE—Send you daily reports, giving the names and addresses of those in the market for your goods.

Published by

THE PUBLISHERS OF DRAMATIC MIRROR

243 WEST THIRTY-NINTH STREET
NEW YORK

NEXT ISSUE CLOSING NOW

authors!

If you are not taking advantage of our Manuscript Sales Department—you are missing more than you imagine! This Department is under the personal management of

RUTH S. ALLEN

who recently resigned as Scenario Editor for Douglas Fairbanks to join our organization. Miss Allen is in constant touch with the many producing companies in Los Angeles and vicinity—is personally acquainted with the buyers of scripts—and thoroughly understands their story-requirements, which are changing from day to day.

Don't you see the tremendous advantage your story will receive in this way? It will be submitted in person to the director, star or editor for whom it is best fitted. Better get in touch with us at once—you'll profit by it!

PALMER PHOTOPLAY
CORPORATION

597

I. W. Hellman Building
Los Angeles, California.



-use our
Manuscript
Sales Dept.

MARKET PLACE
PAGE 366

LOOK!
FOR IT ON
PAGE 366

PLAYS
FRAMES
COSTUMES
SUPPLIES
MAKE-UP
SINGS

THE MARKET PLACE

FILMS
TRUNKS
CLOTHING
LIGHTING
JEWELRY
BOOKS

BEAUTY CULTURE

ATTENTION! LADIES!
Reduce Your Bust or other fat with one jar of **COSI OBESITY CREAM**. External—Guaranteed harmless. No dieting, starving, exercising, nor taking dangerous drugs. Have the medical secret! For men and women. Price enclosed \$3.00. Sample 10c.
CURRIE and CURRIE DRUGGISTS 11 211 1/2 Ave. C., Brooklyn, N.Y. Phone Kew-Forest 4842.

BEAUTY SHOP Hairdressing, Manicuring, Massage, Pedicure, etc.
HARRY HAMILTON
104 W. 4th St., N.Y.C.

BOOKS

BOOKS REAL LIVE BOOKS FOR REAL LIVE PEOPLE
Late Free. D. M. Sheridan, 417 E. 131st St., N.Y.C.

CLOTHING

Gowns, Wraps, Furs
Imported and Custom Made—For Street and Evening
To Sell or Rent
MME. NAFTAL 50 West 45th St., N.Y. Tel. Bryant 679

CLOTHING FOR SALE—Greatest sacrifice offered, closing out 1 year stock of slightly used imported street, afternoon and dinner gowns, also wonderful assortment of up-to-date dresses and wraps. Mrs. S. COHEN, 629 6th Avenue, 37th. Greeter 4626.

COSTUMES

COSTUMER (THEATRICAL)
Fancy costumes made to order. Amateur plays executed and correctly costumed.
Francesca Textor Telephone 4133 Bryant
104 W. 4th St., N.Y.C.

Eaves Costume Co.
MANUFACTURERS—Theatrical—Historical
COSTUMES AND UNIFORMS
We Rent Costumes for Professional & Motion Pictures
110 W. 46th St., N.Y. (East of Broadway) Phone Bryant 7212-7213

TAMS COSTUMES
of Every Description for Every Occasion—FOR HIRE—MADE TO ORDER
The largest costume establishment in the world
100 Broadway, N.Y. HIRE—MADE TO ORDER

COSTUMES NEW AND USED
Prices that will surprise you. What do you need? **LINDLEY**, 143 Broadway, N.Y.C.

FINE COSTUMES CLEANLINESS PROMPTNESS CHARACTERISTIC
CARL A. WUSTL, 40 Union Sq., N.Y.C. Est. 1869

ELECTRICAL SUPPLIES

STAGE LIGHTING APPLIANCES
Everything ELECTRICAL for the Stage.
Charles Stage Lighting Company, Inc. t.f.
266-270 West 44th Street, New York City

COMPLETE LINE OF
Supplies and Equipment
for Studio and Theatre
National and Speer Carbons
MAZDA LAMPS
CHARLES F. CAMPBELL t.f.
AL HENDERSON
14 W. 31st St., N.Y.

FILMS

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Sore
PETER LEONARDIS & SONS
132 Nassau St., New York City
93 to 99 River St., Newark, N. J.

FOR RENT

FOR RENT 5000 square feet—two floors—high ceilings—a flood of light—conveniently located. Box W, Dramatic Mirror.

FOR RENT For Summer, furnished, 14 room home in suburbs, 3 baths, 2 acres of ground with all fruits and vegetables, garage for two cars, man in place, 30 minutes from Grand Central. Address Box H, Mirror.

FOR SALE

\$500.00 Down—balance same as rent, buys **STUCCO BUNGALOW**, plot 50 x 200; Bayshore, L. I. 5 rooms, bath, piazza, cellar, etc. Also quantity of furniture. **MENZEL**, 22 E. 16th St., N.Y.

MOORE'S OPERA HOUSE, Baronsville, Ohio, equipped with booth, stage, scenery, dressing rooms, seating capacity 800, practically no competition in town. Will sell for half of normal value. Act quick on this offer. Address Box X, Dramatic Mirror.

FOR SALE Four Building Lots, Great Kills by the sea. Desirably located on Prospect Avenue. easy terms. L. care of Mirror.

Girl Photographs Attractive poses, for 20 cents. **BRONX GIRLS CLUB**, 417 East 151st Street, Bronx, N.Y.

LITHOGRAPHERS

LITHOGRAPHERS—The Strobbridge Lithographing Co., Cincinnati—New York Office, Times Building, Times Square High-Class Theatrical and Circus Printing.

MAGICIANS

Attention, Amateur Magicians
We have got a full "half hour's" entertainment in "MAGIC," which we will send you for the small sum of \$2.50. This is worth more than twice as much. St. Lawrence Novelty Co., Ogdensburg, N. Y.

MAILING LISTS

LISTS OF PICTURE THEATERS FOR SALE, the whole country or any State or city you want. Also all other lists connected with Motion Picture business. These lists are kept up-to-date by constant checking. United Motion Picture Publications, 243 W. 39th Street, N. Y.

MAKE-UP

Make-Up ZAUDERS
Let Us Prove It Is Best
113 West 48th Street, New York City t.f.

WIGS **TOUPEES** **MAKE-UP**
Send for Price List
G. SHINDHELM 109 W. 46th St., New York

MAKE-UP ZAUDERS

Let Us Prove It Is Best

113 West 48th Street

New York City

FOR SALE

WHAT HAVE YOU TO SELL? Whatever it is, the Market Place will sell it for you. Address: Market Place Manager, Dramatic Mirror, 243 W. 39th Street, N. Y.

SONGS—(56) Copies of Song "O YOU FLU," at 10c per copy.
H. L. PETTIGREW Waldron, Ark.

LISTS OF PICTURE THEATERS, the whole country or any State or city you want. Also all other lists connected with Motion Picture business. These lists are kept up-to-date by constant checking. United Motion Picture Publications, 243 W. 39th St., N. Y.

TWO exceptional building sites in Massachusetts, 30 minutes from Boston on main line, 5 minutes from station. Both overlook Beverly Harbor. Slightly wooded. Address Box Y, care of Mirror.

FRAMES

FRAMES OF EVERY DESCRIPTION—FOR EVERY PURPOSE
LOBBY DISPLAY FRAMES
S. Markendorff 122 W. 23rd St., N.Y. City Tel. Chelsea 2483

JEWELRY

JEWELRY FOR THE STAGE
Rothschild & Co., 30 W. Houston St., N. Y. C.

LIGHTING PLANTS

We CAN SAVE YOU MONEY
LIGHTING PLANTS
Universal Motor Co., Oakbrook, Wis.

MUSIC INSTRUMENTS

HUGUST GEMÜNDER & SONS
VIOLINS Old and New for all kinds of Players. We are Expert Makers, Players, Repairers and Reconstructors. Bow, Strings, Cases, Time Payments, Exchanging, Catalogues. Est. 1846. Publ. The Violin World, 27th year, \$1.00 per annum. 141 W. 42nd St., 2nd floor, near B'way, N.Y.C.

PLAYS

PLAYS—For Amateur and Professional Actors. Largest assortment in the World. Catalogue free. The Dramatic Publishing Co., 542 S. Dearborn Street, Chicago, Ill.

PLAYS NEW Catalogue of Plays and Make-up for professionals and amateurs, sent on application, **FITZGERALD PUBLISHING CORPORATION** 18 Vesey Street Dept. A New York

REPRODUCTIONS

PEN AND INK reproductions made from your own photographs by one of New York's best artists are distinctive, out of the ordinary and exact likenesses. The cost of duplicates from the original pen and ink portrait is less than 1/2 cent each. Mirror Portrait Service, 239 West 39th Street, New York.

SINGING TEACHERS

M. E. FLORIO TEACHER OF NOTED ARTISTS
Greatest Specialist in Italian Voice Placing. Training for Grand, Light, Opera. Musical Comedies. STUDIO—177 West 88th Street, New York.

SLIDES

RADIO SLIDES

PATENTED
Can be written on a typewriter like a letter.
Radio Mat Slide Co.
121 W. 42nd Street, New York City t.f.

FOR QUICK, NEAT, ANNOUNCEMENTS TYPEWRITER SLIDES

\$3.50 per 100
\$2.00 per 50
Write for Big Slide Catalog
STANDARD SLIDE CORP.
209 West 48th Street, New York

SONG WRITERS

SONGWRITER'S MANUAL—Don't publish Songs or Music before having read my "Manual of Composing and Publishing." This book saves and makes money, also gives valuable, honest advice. Price 25c. H.M. Bauer Music Co., 135 E. 34th St., N.Y.C. t.f.

STRICTLY ORIGINAL MELODIES written to song poems; music arranged and revised for all instruments; music plates and printing. Our references, any bank or first-class sheet music house in the United States or Canada. **WARNER C. WILLIAMS & CO.**, Dept. 8, Indianapolis, Ind. (Largest publishers of syncopated waltzes in the world.)

STAGE LIGHTING

STAGE AND STUDIO LIGHTING APPARATUS AND ELECTRIC EFFECTS
Universal Electric Stage Lighting Co.
Klieg Bros., 240 W. 50th St., New York City
Send 4 cents for 96-page Catalog H.

STAGE EFFECTS—Spotlights and supplies new and second hand bought, sold and repaired. Prices and goods cannot be beat. **NEWTON ART WORKS**, 305 W. 15th Street, N. Y. t.f.

WE Build Everything Electrical for the Stage.
1000-Watt Nitrogen Stage Lights our specialty. **RIALTO ELECTRIC STAGE LIGHTING**. 301-304 W. 52nd St., N. Y. Phone Col. 2217 t.f.

SUPPLY HOUSES

LOOK WE SAVE MONEY
MACHINES AND SUPPLIES
(Parts for Powers and Simplex 10% off list.)
INDEPENDENT MOVIE SUPPLY CO.
729 7th Ave., N.Y.C. Phone Bryant 1136

Powers No. 6-B Simplex Style S
slightly used at very low prices.

Mazda Lamps—National Carbons
Mail orders promptly attended to
CROWN MOTION PICTURE SUPPLIES
150 W. 46th St., N.Y.C. Phone Bryant 4116 t.f.

THEAT. PRINTING

One and two-color Printing, Bills, Heralds and Theatrical Stationery. "Flaming Tonighters."
TAYLOR PRINTING CO.
Box 8 Arma, Kansas

TRUNKS

Wardrobe THEATRICAL TRUNKS \$22.50
WARRANTED FOR 5 YEARS
Leather Goods at cut prices. Raincoat Luggage.
222 W. 52nd St., cor. Broadway, N. Y. t.f.

Trunks 20% Off Bought—Sold—Exchanged. Wardrobe \$19.95 special; Dress Trunks \$5; slightly used. Kotler's, 570 7th Ave. near 41st St., N. Y. C.

VAUD. ACTS

HIGH CLASS VAUDEVILLE ACT
THE PIRATES OF BOWLING GREEN
Twenty minutes—(Piano Score fully protected)
1 Soprano—1 Tenor—2 Baritone.
Address—Davenport Kerrison, Klutho Studios, 22 West Ninth Street, Jacksonville, Fla.

WANT TO BUY SOMETHING? Advertise for what you want in The Market Place and you will get it. Address Market Place Manager, Dramatic Mirror, 243 W. 39th St., N.Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

THE GOLDEN FIND OF MUSICAL COMEDY

SAY
The NEW YORK - BOSTON and CHICAGO CRITICS

GOING UP HERE FOR A LONG STAY

NEW MUSICAL SHOW AT THE LIBERTY THEATRE A SUCCESS.

Whenever George M. Cohan figures as the producer of a musical comedy one may be assured of lively entertainment. He has lived up to his reputation in "Going Up," which was presented at the Liberty Theatre Tuesday night, for no musical show of the season has been more tuneful or lively or contained more "pep."

One of the features of the performance was the appearance of a new musical comedy star in the person of Edith Day. She has been in two recently, and before that was in two or three of the musical shows that had very brief careers on Broadway. Now, however, she seems to have come into her own. She is prettier than most prima donnas, can sing well and dances perhaps not quite so well as she sings. But she made a great personal hit Tuesday night and won her place fairly.

NEW-YORK JOURNAL OF COMMERCE

"GOING UP" OPENS AT THE LIBERTY

A troublesome problem has been solved for those who cannot choose between farce and musical comedy. "Going Up," seen for the first time last night at the Liberty Theatre, is both. What could be better war time economy?

The new Cohan & Harris play is quite the most spirited, easy running and entertaining piece of its particular style seen here this season. The title, "Going Up," is a thin disguise of the original, "The Aviator," a comedy written by James Montgomery.

Edith Day made an emphatic hit. Miss Day sings and dances, both very well. The above mentioned song, "Tickle Toe," must be credited as her success. The lyrics are all about a Mormon girl and the dance she taught the tourists who came out to Utah. If Miss Day has gone and started a craze for Mormon dances to supplant the late lamented Hawaiian wave, let the blame be on her own head.

MORNING TELEGRAPH

COMMERCIAL ADVERTISER N.Y.

Edith Day, a delightful, enchanting little creature. It is so unusual to find a charming woman who can dance so really "stopped" the show. She literally "stopped" the show. She has a really pretty voice, which she literally "stopped" the show.

In taking your theatrical flights, it is to be hoped she will not forget to respect and don't miss "Going Up," for this musical farce at the Liberty Theatre is so full of "go" as to be it highly exhibiting.

Edith Day, pretty, graceful and with no false airs about her, is a real charm. She who sings and dances very nicely especially in "Tickle Toe," a really canivating number.

EVENING WORLD N.Y.C.

"GOING UP" IS A LAUGH PRODUCER

One doesn't have to be in just the right frame of mind to enjoy "Going Up." It is the kind of show that will put you in the right frame of mind. Edith Day, as the charming dandy, was fascinatingly vivacious. Miss Day is fortunate in having such good looks to mix with her clever talents. She sang with such ease and danced with such enviable grace, especially in the "Tickle Toe" number, ably assisted by Henry Demarest.

BOSTON TRAVELER



DELIGHTFUL YOUNG PLAYER IS EDITH DAY

"Going Up" Breezy and Amusing, with Breezy and Frank Craven.

Mr. Harbach and Mr. Hirsch may be under the impression that they wrote "Going Up," an elaboration of Montgomery's "The Aviator," all bound around with jingles and girls. But Edith Day wrote the whole thing as divulged at George M. Cohan's Very Grand Opera house last night. She wrote it with her flying feet, her charm, her beauty and lovely voice and a deliciously youthful magnetism which imbued the whole show with a delicacy, vivacious humor and fragrant essence of talent.

Miss Day is a refreshingly animated and intelligent siren, with a form divinely graceful and supple, a face which defies any of the more recent beauties to qualify and a talent which is obviously genius undeveloped or unawakened. Her voice is clear, sweet and true, vigorous in perfect tone and exquisitely sympathetic. Moreover, this pleasant young person dances brilliantly with poetic, flowery grace and abandon.

COMMERCIAL DAILY NEWS

The name Edith Day may mean nothing to you this morning, but before the week is much older and colder it is likely to be as familiar as your favorite breakfast food. She is the golden find of musical comedy. Miss Day acts, too. She has "got something," as they used to say when baseball was a pastime. She's got everything for musical comedy—a warm, true, clear voice that is poured lavishly and without prima donna fuss; a sense of humor—on my word! a sense of humor; a dark beautiful eye that burns under bright brown hair (faith, she has two!); and a face that is good looking rather than beautiful and is so radiantly intelligent and magnetic that it means more than good looks. Besides all this, the lady dances like a dream.

I sat to Edith Day for the first time last night, when she immediately became my favorite singing actress. So, don't? I should say she is!

HERALD EXAMINER CHICAGO.

Otto Harbach was fortunate in selecting the story of James Montgomery's clever old farce, "The Aviator," for the plot of his new musical comedy that was presented at the Colonial Theatre last evening under the title of "Going Up." Edith Day, a young woman full of pep and personality, pictured the heroine's role charmingly and danced with captivating grace. Her song and dance, "Tickle Toe," was the big hit of the show. She was recalled until she had to plead for mercy.

BOSTON GLOBE

EDITH DAY

PRIMA DONNA OF "GOING UP"

UNDER PERSONAL DIRECTION OF CARLE E. CARLTON
TIMES BUILDING, NEW YORK.